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Saturday 10 September 2011

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ADVANCED LANDSCAPES

Planning the perfect shoot

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SLT and new hi-resolution EVF



NEWS

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SIGMA 150mm MACRO
Anti-shake comes to 1:1 lens



ON TEST

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OLYMPUS PEN LITE E-PL3
Light-speed AF: 'Fastest in world'



ON TEST

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Masterclass

Tom Mackie shares his landscape secrets

PAGE 21

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NEX-3



NEX-5



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Release: StoreMags & FantaMag

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Amateur Photographer For everyone who loves photography

THERE comes a point in any pursuit when progress is impossible without effort. It is the point the young pianist discovers he has to learn his scales, the new gardener appreciates the importance of soil acidity and beginner's luck runs out for the angler. From then on, pleasure and study need to go hand-in-hand, with each being enjoyed equally for a promising future to unfold. In photography that moment arrives when we wonder what all those dials on top of the camera do, and begin to study sunrise times, depth-of-field theory and flash synchronisation with enthusiasm.

This week we begin to look a little more carefully at the concept of the advanced landscape

photographer, and what one needs to do to become one. An eye and an imagination I can't lend you, but we can help you take it all more seriously. Striding out into the unknown with a clear mind is a fine romantic notion, but if you have visited a targeted view before, worked out where and when the light will be, and have packed the right lens, filters and come equipped with some adventurous angles, you have a much better chance of making a great shot. See Richard Sibley's article on pages 51-56.



Damien Demolder
Editor

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IN AP 20 AUGUST WE ASKED...

Do you ever photograph the birds in your garden?



YOU ANSWERED...

A Yes, very often	33%
B Yes, but they're not very interesting	7%
C Once or twice	33%
D No, but I'd like to	11%
E I can't think why I would	7%
F I'm not interested in birds	9%

THIS WEEK WE ASK...

Do you want to take your photography seriously?

VOTE ONLINE www.amateurphotographer.co.uk

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Five of the greatest photographers of all time – Robert Capa, Brassai, André Kertész, László Moholy-Nagy and Martin Munkácsi – came from Hungary. As an exciting exhibition of their work continues at the Royal Academy of Arts, co-curator Colin Ford talks to Gemma Padley about the photographic legacy they and other Hungarian photographers have left



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HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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OLYMPUS PEN

New Generation System Cameras

> READY FOR A FIGHT?

To hear some photographers talking about the pros and cons of compact systems versus SLRs, you'd think there was a war on.

Compact system fans have told us size and weight are worth fighting for, but have been clamouring for Micro Four Thirds prime lenses with a fast aperture to get great portraits. DSLR devotees insist that there's no middle ground if you're after a shallow depth of field and flattering perspective.

We think they're missing a trick. Let's face it, most of us would rather not lug three kilos of body and glass around to get a great portrait on the move.

So we've achieved what everyone said was impossible. Allow us to introduce the Olympus M.ZUIKO DIGITAL 45mm F1.8 lens. It's equivalent to a classic 90mm portrait lens in 35mm terms. Thanks to our legendary optical skills you can get delicious background fuzziness and ultra-sharp foreground detail at maximum aperture. And since the focusing speeds of the latest PEN range now match or exceed those of far larger and pricier SLRs, there's now a rather convincing argument for switching sides.

But since pictures speak louder than words, take a look at the evidence. Abigail Steed used a PEN and the 45mm F1.8 to take this shot.

And the best part? This lens is available at less than £270 and will fit any Micro Four Thirds body, including the new PENs. In short, there's now a powerful, affordable, pocket-sized portrait tool.

We reckon we've won this battle. But trust us, we still haven't finished fighting.

www.olympus.co.uk/pen

NEW



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Photographer: Abigail Steed. Model: Samantha Hicks. Stylist: Anne Duncan. Camera: PEN F1.8 and 45mm F1.8 lens. Venue: Park Cameras Studio

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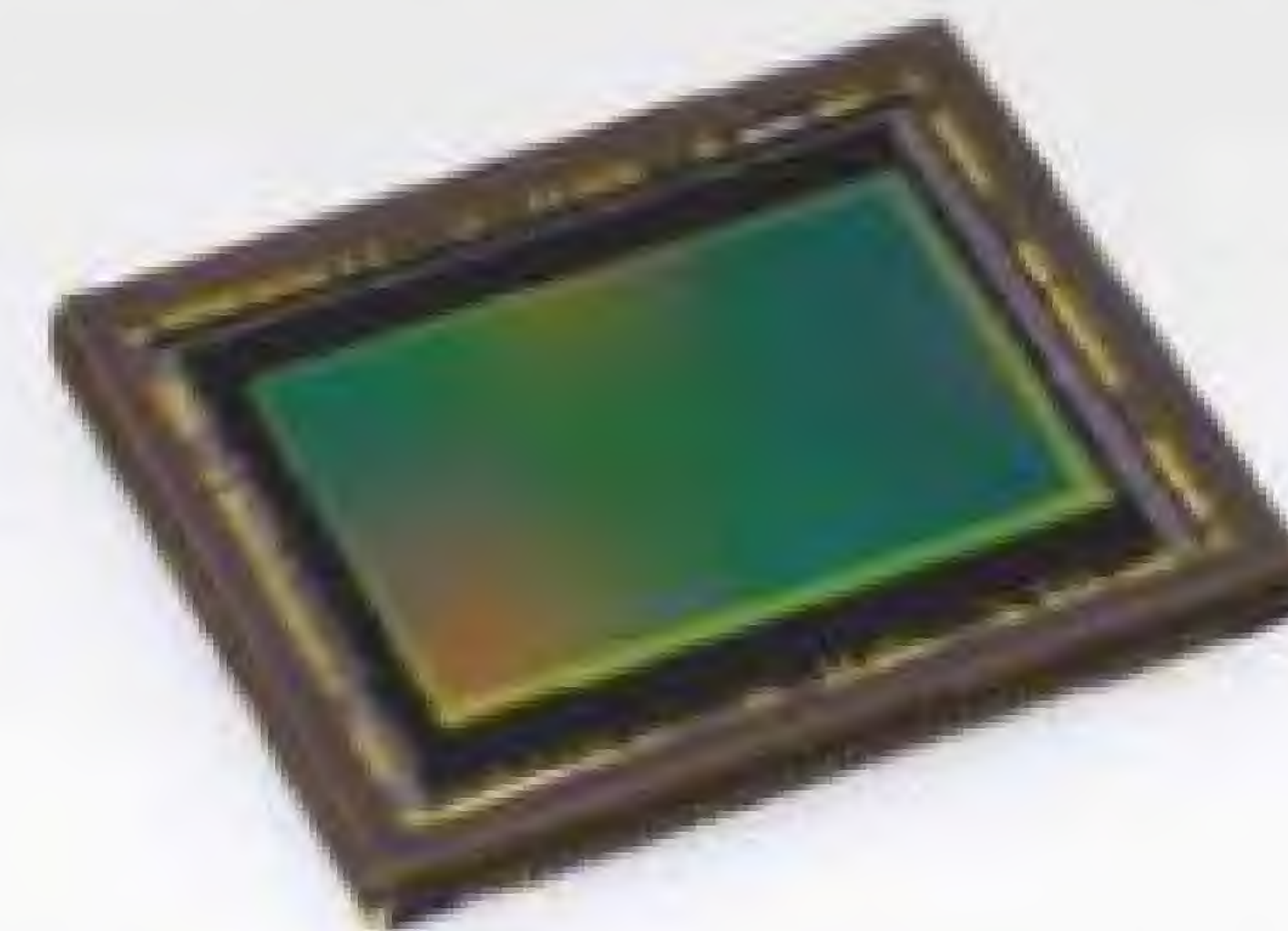


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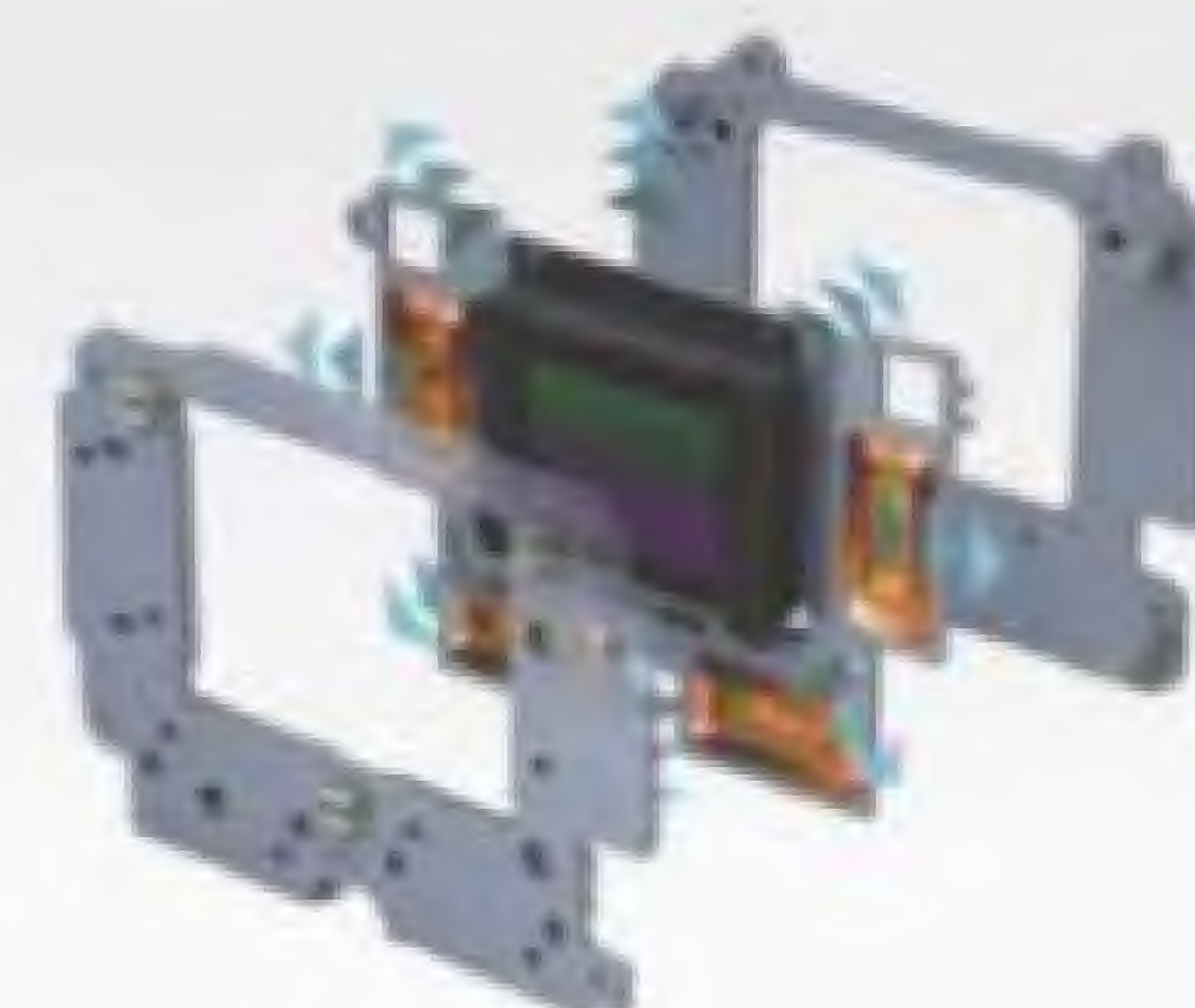
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The NEX-7... could finally tempt advanced photographers to the market
Sony's new CSC, page 9

Sony revamps EVF in latest SLT models • October launch dates

SONY UNVEILS 24MP ALPHA 77 AND ALPHA 65

SONY has unveiled a pair of 24.3-million-pixel SLT (single lens translucent) models in the form of the Alpha 77 and Alpha 65, and indicated that the chase for pixels is set to continue.

Due out next month, the most advanced SLT models to date are squarely aimed at the serious amateur.

Each houses an Exmor APS HD CMOS sensor, plus an enhanced Bionz processor designed to 'handle huge amounts of high-speed data', according to Sony.

Sony claims the duo have the shortest shutter lag in their class at 0.05secs, using a new electronic front shutter curtain.

Replacing the 12.2-million-pixel, semi-professional Alpha 700, announced four years ago, the much-rumoured Alpha 77 flagship boasts a top burst rate of 12fps at full resolution and a new 19-point AF system that includes 11 cross sensors.

The Alpha 77 will cost £1,149 body only, and £1,659 with a new 16-50mm lens (see page 8).

The Alpha 65 (£789 body only, and £869 with an 18-55mm lens) has 15-point AF with three cross sensors and continuous shooting up to 10fps.

A revamped electronic viewfinder (EVF) on both models is among key improvements, and is claimed by Sony to 'rival pro-grade optical viewfinders'.

The XGA [Extended Graphics Array] OLED Tru-Finder EVF boasts 100% frame coverage, and a 2.3-million-dot resolution.



'It [the EVF] is developed entirely in-house; we [Sony] own it,' said Sony UK's technical field sales manager for Digital Imaging, Paul Genge. 'The Minolta legacy is still there, but this system is now entirely Sony.'

A Smart Teleconverter aims to allow users to magnify a central part of the sensor (1.4x or 2x options). In this way, the EVF display can be used to help fine-tune focusing and aid composition. The user can also adjust EVF brightness.

Asked whether this signals the end of optical viewfinders, Tatsuya Akashi, Sony Europe's vice-president for Personal Imaging, told AP: 'It is difficult to judge right now. There are many more benefits to the EVF – more accurate bokeh effect, depth-of-field info – you can see the shot with the shutter speed and aperture effect before you take it, and it doesn't go darker when a more closed aperture is used.'

Equivalent ISO sensitivity ranges from 100-16,000, expandable to ISO 50 on the magnesium-alloy-bodied Alpha 77, which sports an adjustable three-way-tilt, 3in LCD (two-way on the Alpha 65).

To aid handling, the Alpha 77 includes a redesigned handgrip, a top-panel-mounted LCD data screen and double control dials.

Sony claims that key controls on the 'ruggedized' Alpha 77 are sealed to help prevent moisture and dust intrusion.

An optional vertical grip will be available for the Alpha 77 (VG-C77AM, priced around £270). Available on both cameras is full HD video and 3D sweep panorama.

Options for videographers include manual-focus control and PASM exposure modes. An external microphone is built in and, adds Sony, lens focus noise can be removed automatically.

Continued on page 8

SNAP SHOTS

● An auction of street photos has raised more than £6,000 towards next year's London Street Photography Festival, which is seeking a permanent gallery space in central London. The London Street Photograph Live Auction of 21 lots raised £6,470, reports Pippa Jane Wielgos, who attended the event in central London on 24 August. An image by Vivian Maier, dated 31 March 1957, secured the highest bid at £1,100.

● Russian photographer Oleg Gaponyuk has won the Epson International Pano Awards 2011, with an aerial photo of Kuala Lumpur, Malaysia. Triumphant in the amateur contest was Christian Baeuchle from Germany. More than 3,500 entries were submitted into the annual contest, which is dedicated to the 'art of panoramic photography'.

POLICE BAN 'NON-AESTHETIC' PICS



PHOTOGRAPHY

rights campaigners have blasted a US police force, which ruled that pictures devoid of 'aesthetic value' are suspicious and must be reported.

Police officers in Long Beach, California, have reportedly been given licence to

detain people for capturing images 'with no apparent aesthetic value', according to the force's chief, Jim McDonnell.

The force is reportedly following guidelines adopted by the LAPD, which authorises officers to report as 'suspicious activity' people seen taking 'pictures or video footage (with no apparent

aesthetic value, ie camera angles, security equipment, security personnel, traffic lights, building entrances etc)'.

The National Press Photographers Association (NPPA) said on its website: 'While the NPPA continues to make efforts nationwide to educate law enforcement leaders that photography is still not illegal and is still protected by First Amendment Rights, there are those who see things differently...'



Do you have a story?

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A week of photographic opportunity

PHOTODIARY



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Wednesday 7 September

DON'T MISS Book signing by Steve McCurry (5pm-7pm) at Magnum Print Room, London EC1V 3RS. Tel: 0207 490 1771. Visit <http://agency.magnumphotos.com>. **EXHIBITION** The Dog, The Beach and the Rock Star by Frazer Ashford, final day, at Wexford Picture Framing, Wexford, Ireland. Tel: 00 353 53 91777. Email info@wexfordpictureframing.ie.

Thursday 8 September

EXHIBITION Fearful Symmetry by Ben Gibson, until 16 October at F-ish Art Gallery, Hastings, East Sussex TN34 1HL. **EXHIBITION** Terry O'Neill: IT Girls & Boys, until 22 October at The Little Black Gallery, London SW10 0AJ. Tel: 0207 349 9332. Visit www.thelittleblackgallery.com.



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Friday 9 September

EXHIBITION Steve McCurry, until 24 September at Chris Beetles Fine Photographs, London W1B 4DE. Tel: 0207 839 7551. Visit www.chrisbeetlesfinephotographs.com. **EXHIBITION** Shoulder to Shoulder by EJ Major, until 24 September at Matt Roberts Arts, London E2 9DG. Tel: 07779 139 369. Visit www.ejmajor.co.uk.

Saturday 10 September

DON'T MISS Thames Festival on the South Bank, London, until 11 September. Includes a carnival on Sunday evening. AP due to host a stand at the event. Tel: 0207 928 8998. Visit www.thamesfestival.org. **EXHIBITION** The Beatles: Revolutionary 1965 by Michael Peto, until 16 October at Proud Camden, London NW1 8AH. Tel: 0207 482 3867. Visit www.proud.co.uk.

Sunday 11 September

EXHIBITION Photos documenting the Isle of Sheppey in the mid-1970s by George Plemper, final day. At Blue Town Heritage Centre, Kent ME12 1RW. Tel: 01795 662 981. Visit www.sheppeylittletheatre.org/promenade.html. **DON'T MISS** New Light Through an Old Hole, one-day workshop by Justin Quinell (10am-4pm). Tel: 0117 914 5470. Visit www.pinholephotography.org.



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Monday 12 September

EXHIBITION Freedom From: Modern Slavery in the Capital, until 20 November at Museum of London, EC2Y 5HN. Tel: 0207 814 5511. Visit www.museumoflondon.org.uk. **EXHIBITION** Boulder Art: A Time to Change by Stuart Griffiths, until 8 October at the Brewhouse Theatre and Arts Centre, Somerset TA1 1JL. Tel: 01823 283 244. Visit www.thebrewhouse.net.

Tuesday 13 September LATEST AP ON SALE

DON'T MISS One-day seminar on wedding photography (10am-4.30pm, cost £65), at The Burlington Hotel, West Sussex BN11 3QL. Tel: 01903 266 606. Visit www.weddingphotoseminars.co.uk. **EXHIBITION** Up Close and Personal by Tony Gill, until 1 October at The Grant Bradley Gallery, Bristol BS3 4AQ. Tel: 0117 9637 673. Visit www.grantbradleygallery.co.uk.



The Alpha 77 includes a three-way adjustable LCD monitor to aid handling

Continued from page 7

SONY ANNOUNCES ALPHA 77 AND ALPHA 65

TO COINCIDE with the Alpha 77 and Alpha 65 launches, Sony has announced the DT 16-50mm f/2.8 SSM zoom lens, which will cost around £550. The firm has also unveiled a new external flash (HVL-F43AM, priced £309) that carries a GN (guide number) of 43m @ ISO 100, with wireless and quick-bounce flash features.

Both the lens and flash unit are protected against moisture and dust, according to the company.

In an interview with AP technical writer Tim Coleman, Sony Europe's Tatsuya Akashi said there is potential for the burst rate to be stepped up further for SLT-type cameras.

Asked about future pixel counts, Akashi said: 'Some consumers say we have enough megapixels already and that they want a

larger sensor; others want more megapixels.

'We are monitoring which demand is stronger. However, the trend for more megapixels is very likely to continue.'

Sony UK's Paul Genge added: 'We are going to invest massively in translucent mirror technology.'

Speaking at the European press launch in Greece, Sony said that consumers' 'most consistent demands' are for Sony to expand its roadmap of E-mount lenses, plus a new full-frame model.

Sony promised to put the 'voice of the consumer' at the forefront of its future product development.

Meanwhile, Sony has launched a website dedicated to its Alpha line-up. For details visit www.sony-alpha-live.co.uk.

A BRIEF HISTORY OF SLT

IT IS just over a year since Sony introduced its translucent mirror technology in the Alpha 33 and 55, the company's first DSLR-style cameras to offer a video-capture facility.

The semi-transparent mirror echoes the technology of the pellicle mirror in Canon's EOS RT of 1989. The mirror allows light to be fed simultaneously to a camera's imaging sensor and AF system, removing the need for a moving mirror and providing the potential for better focus tracking, as well as active

AF in live view and video modes.

By using translucent mirror technology, phase-detection autofocus during video recording became possible for the first time in this type of camera. The company claimed it would significantly outperform the contrast-detection AF systems used by other manufacturers at the time for focusing during video capture.

Eliminating the requirement for mirror movement between frames also enabled Sony engineers to achieve still higher still-image frame rates.

SNAP SHOTS



● Panasonic has added Wi-Fi connectivity to its new Lumix DMC-FX90 digital compact camera. Priced £269.99 and due out in October, the 12.1-million-pixel FX90 features a dedicated Wi-Fi button. This should allow it to connect through a phone, PC or hotspot to the Panasonic Cloud and upload images to various social networking sites. The firm has also launched a new photo-sharing service called Lumix Club, which aims to allow users to upload photos to several websites at the same time. Websites to be linked to the service from 5 September are due to include Facebook and Flickr. Visit <http://lumixclub.panasonic.net>.

● The street price quoted for the Samyang 55mm f/1.4 AS UMC lens review in AP 27 August was based on the price (in euros) from Samyang's internet retail store in Poland and did not include shipping or VAT. Mr Cad is a distributor for Samyang products in the UK and has stock of the Samyang lenses. Prices are from £399 for the Canon-fit lens. Call 0208 684 8282.



Do you have a story?

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Latest compact system camera has built-in EVF

SONY REVEALS NEX-7 CSC FLAGSHIP

SONY is poised to launch the NEX-7, a new flagship compact system camera (CSC) featuring a 24.3-million-pixel Exmor APS HD CMOS sensor borrowed from the firm's latest Alpha SLT line (see pages 7 and 8).

The NEX-7 boasts 'quick, responsive autofocus' and a shutter lag of 0.02secs.

Significantly, perhaps, it also incorporates an XGA OLED electronic viewfinder (EVF), with the same 2.3-million-dot resolution as the EVF on the Alpha 77 and 65 SLTs.

The LCD is designed to be angled up by 90° or down 45°, while on-screen grid lines and a level gauge can be displayed on the EVF to help framing.

In a groundbreaking move, Sony has announced an adapter designed to enable an NEX camera to benefit from the translucent mirror technology of its Alpha SLT range (see box, right).

Due out at the end of October or early November, the NEX-7 will cost £1,000 body only, or £1,100 with a 'limited-edition', black 18-55mm kit lens.

Other features include full HD movie recording, which can be activated at the 'touch of a button', and burst-rate shooting of up to 10fps, which Sony trumpets as the fastest for any mirrorless system camera.

Measuring 119.9x69.9x42.6mm, excluding protrusions, and weighing around 291g body only, its portability may also prove a key selling point.

The 'travel-friendly' NEX-7 is encased in a magnesium-alloy body and boasts an equivalent ISO sensitivity of 100-16000, to help deliver low-noise images in low light.

'It's a very small camera... with huge levels of control,' claims Sony UK's Paul Genge.

The NEX-7 also features a built-in flash, full HD video with manual focus control, plus a 3in LCD display.

Object Tracking is designed to enhance AF by keeping an accurate focus lock on a moving target.

There are two control dials on the camera's top panel, plus a control wheel.

An auto-lock accessory shoe allows the attachment of accessories such as flash units and Sony's current clip-on (CLM-V55) LCD monitor.

Sony has also confirmed the upcoming launch of three new NEX lenses: a 55-210mm f/4.5-6.3 OSS (£290); a Sonnar T* 24mm f/1.8 (£800); and a 50mm f/1.8 OSS (£250).

The lenses are due out in November.

WHILE the 24.3-million-pixel sensor had been rumoured and anticipated, we were surprised to see it used on the Sony Alpha 77 and 65 SLTs and the NEX-7. This is the highest-resolution APS-C sensor in any consumer camera and almost matches the 24.6-million-pixel, full-frame Alpha 850 and 900 DSLR models.

While the Alpha 55 and 33 were launched alongside optical viewfinder alternatives, these new flagship models stand on their own. To use electronic viewfinders (EVFs) in such high-end models is a bold statement and shows,

for the amateur market at least, that Sony believes these EVFs are now good enough to replace the traditional optical design. The new EVFs offer almost 2.4 million dots, compared to the already impressive 1.4-million-dot resolutions of the previous models.

The NEX-7 is the most advanced compact system camera to date. As with the SLT models, it shows a confidence in the technology to appeal to a higher end user, and could finally tempt advanced photographers to the market. The NEX-7 has also managed to include an EVF without reverting to

TURN YOUR NEX INTO AN SLT

SONY claims that the optional A-mount-to-E-mount adapter (LA-EA2, around £340) will enable phase-detection AF with 'almost all' A-mount lenses for stills and video.

The adapter draws power from the camera to drive built-in AF and will allow NEX models to be used with older Minolta and Sony SSM lenses.

It features a translucent mirror and phase-detection AF sensors that should allow full-time phase-detection AF that is faster than the NEX's built-in contrast-detection AF.

The adapter should also enable photographers to make small AF adjustments, which may benefit macro photography.

'The LA-EA2 will transform an NEX camera into a high-speed performance SLT,' stated a Sony spokesman.

TECHNICAL COMMENT

Mat Gallagher Deputy editor



an SLR-style design. This is the same 2.4-million-dot-resolution EVF as featured in the Alpha 77 and 65.

These developments see Sony really leading the way in the enthusiast system camera markets, and will give the likes of Canon and Nikon something to think about.

AP
THIS
WEEK
IN...

1926

Way back when AP cost thrupence (3d), the journal was singing the photographic praises of the Isle of Man. 'There are innumerable subjects to attract the amateur photographer to its hospitable shores,' wrote John Thornton, 'whether he be of the breed which loves to "potter about" with a stand camera and focusing-screen, or one of the high-speed enthusiasts equipped with the latest in f-one-and-a-bit lenses... The scenic charms of the Island are practically inexhaustible, and in the Tourist Trophy Motor Cycle Races the amateur with a taste for high-speed work will find all he wants to test his apparatus (and his abilities) to the utmost.'



Club news from around the country

CLUBNEWS

ENFIELD CAMERA CLUB

The club will hold the first meeting of its new season on 8 September (8-10pm) in the Large Hall at Trinity Church, Enfield, Middlesex EN2 6PS. Tel: 0208 372 8087. Visit www.enfieldcameraclub.co.uk.

MOTHERWELL PHOTOGRAPHIC SOCIETY

Professional photographer Keith Fergus has been booked to speak at the opening of the society's new season on 15 September. Keith will present a talk entitled 'Ayrshire and Arran Coastal Path', while Peter Paterson from Edinburgh Photographic Society will speak on the subject of 'Photography My Way'. The club meets on Thursdays (7.30pm) at Holytown Community Centre, Stevenston Street, Holytown, Motherwell ML1 4RG. Visit www.motherwellphotographicsociety.co.uk.

SNAP SHOTS

● Panasonic has updated the firmware for its Lumix DMC-LX5 digital compact camera in a bid to boost image quality at high ISO levels and deliver 23% faster AF at the wide end of the zoom. High ISO noise reduction has been added to images shot at ISO 1600 and 3200. Claimed improvements with firmware version 2.0 also include the addition of an Active mode to help combat blur during video recording. The top shutter speed has been extended to 250secs (from 60secs), for shooting subjects such as fireworks. The firmware will be available from 13 September at <http://panasonic.jp/support/global/cs/dsc/>.

● Nikon customers can claim a free portable hard drive worth £99.99 if they buy a D300S DSLR. The offer of a Transcend StoreJet 25M 750GB hard drive applies to D300S cameras bought as body-only or as part of a kit between 25 August and 31 October 2011. All claims must be received by 30 November 2011. Visit www.nikon.co.uk/D300Soffer.



Do you have a story?

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Society to be 'powerful voice' RPS MAN IN PHOTO RIGHTS PLEDGE

THE ROYAL

Photographic Society (RPS) aims to serve as a more 'powerful voice' on photographers' rights, the newly announced director general has said.

Dr Michael Pritchard (pictured) outlined his plan as part of a remit that will include raising the society's national and international profile.

Pritchard, 46, who takes up the post on 20 September, said: 'At a time when photographers' rights and issues such as copyright are on the public agenda, the society is needed more than ever to act as a powerful voice for photographers and photography.'

He added: 'I am confident I can bring new skills to bear that will help it do this.'

The RPS already plays an active role in defending



photographers' rights to take pictures in public places.

Along with AP and other campaign groups, the society's president Rosemary Wilman has met

Home Office counter-terrorism officials and police to discuss the subject.

Pritchard is a former director at Christie's auction house where, from 1986-2007, he was responsible for photographic auctions.

Most recently, he has taught at De Montfort University, Leicester, and worked for the British Library on the historic Kodak archive.

Pritchard joined the RPS in 1979 and achieved his RPS Fellowship in 1986.

He will take over the role from Stuart Blake, who has been director general since 2004.



HUNGARIAN WINS GLOBAL PHOTO TITLE

HUNGARIAN photographer Zoltán Balogh has won a global competition with an image captured on the River Danube.

Zoltán's photograph, entitled 'The Last Tower' (above), won the Art of Building title in an online vote by members of the public.

'I captured the image on a cold and silent morning at the bend of the River Danube, in Esztergom, Hungary,' said Zoltán, who won £1,500 in the contest, hosted by the Chartered Institute of Building.

'I went there with my friend to

see this old boat-loader building and take some images.'

Zoltán explained that the structure is a well-known subject that has captured the imagination of many other Hungarian photographers.

'I wanted to create my own take on it,' he said. 'What I like about the photograph is the environment and mood it creates, especially the loneliness of the tower in the water.'

The competition aimed to 'challenge people's perceptions' of the built environment.

SIGMA



PHOTOGRAPH © FIONA ALISON



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F2.8
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Offering superb optical performance these first class macro lenses boasts a 1:1 maximum reproduction ratio for life-size images.

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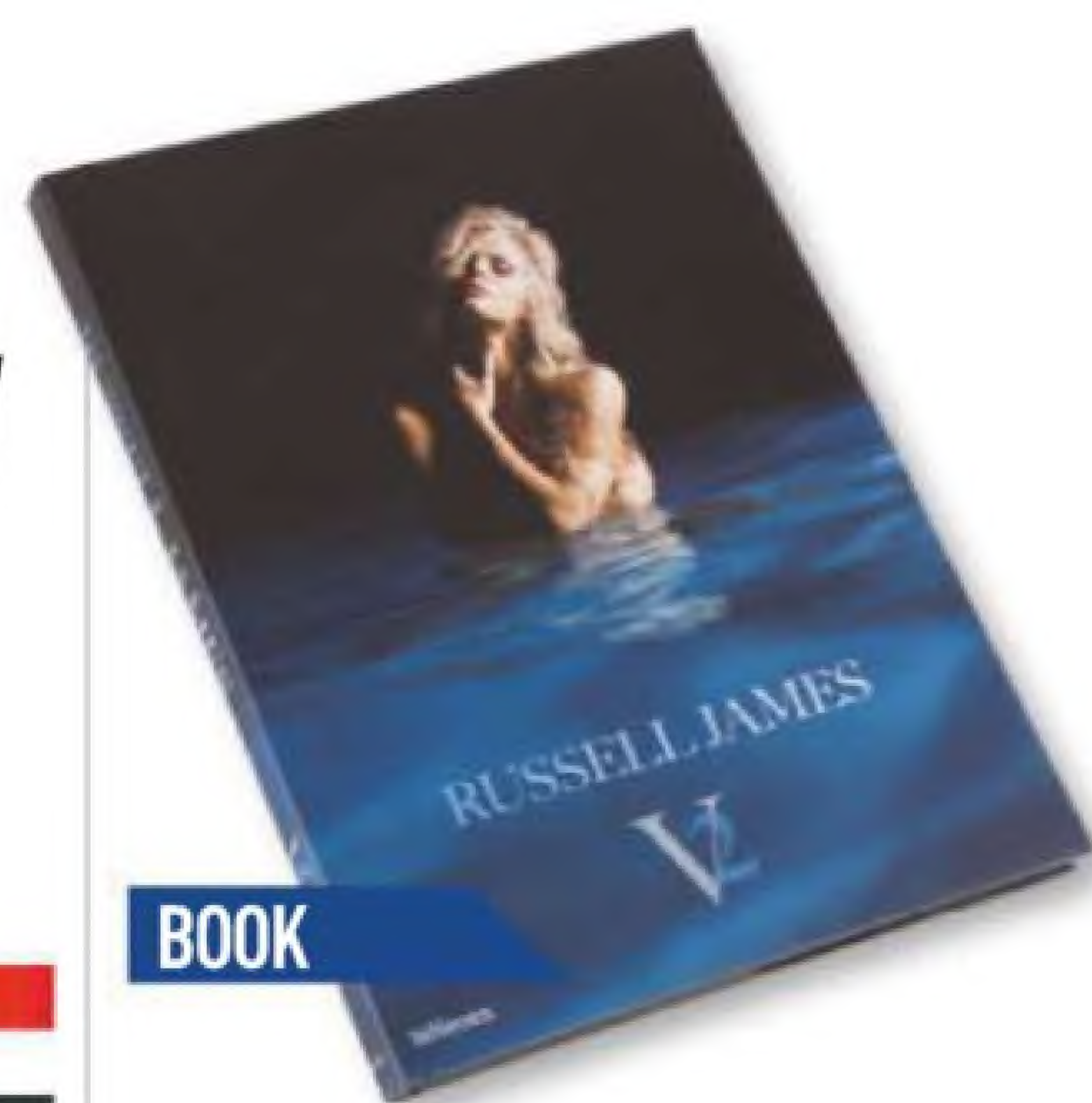
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Release: StoreMags & FantaMag

APReview

The latest photography books, exhibitions and websites. By Oliver Atwell



BOOK

Russell James: V2

By Russell James

teNeues, £45, hardback, 136 pages, ISBN 978-3-8327-9418-7

WOMEN! You point a camera at them and their clothes just seem to fall off. Or at least they do through the hungry eyes of fashion and celebrity photographer Russell James. Shot around one of the many scenic locations in Sir Richard Branson's Necker Island, Russell attempts to capture, what the blurb terms, today's pantheon of female beauty. The blurb also refers to the models as goddesses. This is all without a trace of irony, in case you were wondering. Russell is undeniably a great photographer. His control of framing, composition and light is never less than impressive. It's just that with such obvious talent, why waste it on such a vacuous body of work? So, in the words of my mother, 'I'm not angry; I'm just disappointed.'



BOOK

The Polaroids

By Sibylle Bergemann

Hatje Cantz, £26.99, hardback, 144 pages, ISBN 978-3-7757-2843-0

SIBYLLE Bergemann is a name many readers are unlikely to be familiar with. German-born photographer Bergemann began her career photographing images for the women's fashion magazine *Sibylle*. She developed a distinct visual style that found her showing people as they appeared in real life, rather than the contrived images that one would associate with fashion imagery. Following this, she began documenting East Germany, a land she photographed as it shifted and developed over the years. Bergemann, in her own words, was interested in the edges of the world, rather

than in the centre. This gorgeous book collects Bergemann's Polaroid work and much of it is truly magical. The images seem to have been taken in a time and place that may or may not have ever existed. Each image carries a fairy-tale aesthetic, something that is seriously emphasised by the imperfect nature of the instant-image medium. Anyone doubting that instant images can lead to creative output should seek out this book immediately.



© RUSSELL JAMES



© RUSSELL JAMES

Ernst Haas: Color Correction

14 September-22 October. Atlas Gallery, 49 Dorset Street, London W1U 7NF. Open Mon-Fri 10am-6pm, Sat 11am-5pm. Tel: 0207 224 4192. Website: www.atlasgallery.com/atlas.php. Admission free

TIMED to coincide with Ernst Haas's retrospective publication *Color Correction*, this exhibition presents many images that have remained largely unseen by the public. Magnum photographer Haas is well known for his innovative photographic style that experimented with abstract uses of light and form. Colour was a notable presence in his photographs, due in no small part to his use of the dye-transfer process, which saturated the tones and gave the images a vibrant and almost three-dimensional look. The photographs in this exhibition are far

more 'edgy, loose, enigmatic and ambiguous than his celebrated work' according to William Ewing, who had the unenviable task of searching through more than 200,000 images to bring the exhibition and book to the public. Many of the pictures are deliberately out of focus and blurred, and are still able to challenge the notion of what makes a successful photograph to this day. This exhibition demonstrates how loose the notion of documentary photography is. If you think you know exactly what the genre entails, think again.

EXHIBITION



<http://dearphotograph.com>

'TAKE a picture of a picture from the past in the present' states the opening page of this website. This complex little description actually tells you everything you need to know about the brilliant and often poignant Dear Photograph site. You need a photo that was taken some years ago of, say, your father, brother or friend, then you must revisit the location where the photo was taken, hold the image up in front of you and take a photo of the photo. This creates a wonderful trompe l'oeil effect that sees the

past bleeding into the present. The images themselves are truly magical, but it's often the heartfelt text that accompanies them that makes this site so special. Many of the submissions speak of lost loved ones and nostalgia for a childhood left far behind. They are themes that we can all relate to and, as a result, many of the images are intensely moving. If you need an emotional boost, this is the site to visit.



Dear Photograph. Remember when we decided to see if shrink wrap would hold my brother Joe to a tree? This made us laugh so much!

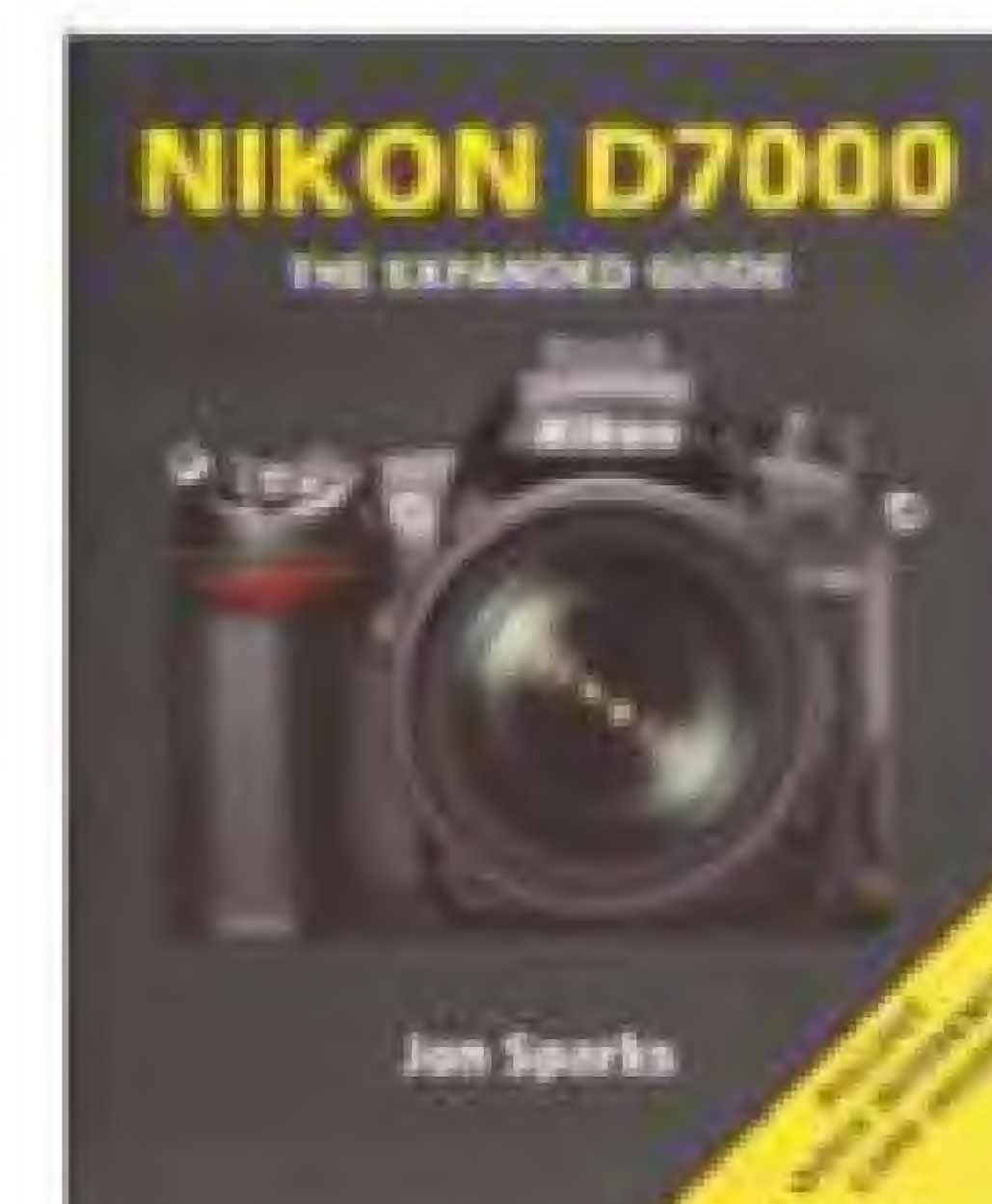


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CONDENSED READING

A round-up of the latest photography books on the market



● NIKON D7000: THE EXPANDED GUIDE

by Jon Sparks, £14.99 This handy guide should help to dispel any worries and frustrations you have about navigating your way around the miniature supercomputer you've just bought for yourself. The book takes you through every single step on how your D7000 functions and exactly what it is capable of.



● WEDDING PHOTOGRAPHY

by Bill Hurter, £24.99 Have you drunkenly promised to photograph your friend's wedding and woken up to a written-off morning of cold shivers and regret? Fear not. Bill Hurter is here to tell you exactly what you need to do capture the lucky couple's big day. The information is illustrative and thorough. Thanks, Bill.



● MOTHER AND CHILD PORTRAITS

by Norman Phillips, £24.99 On the other end of the scale we have this curiosity. Admirable as it is to attempt to carve a photographic genre out of single-parent family portraiture, it does seem to feature a lot of information that could easily apply to any form of portraiture.



● ANIMAL: THE DEFINITIVE VISUAL GUIDE TO THE WORLD'S WILDLIFE

by David Burnie, £30 If you haven't worked out what this book is about, then you're just not trying. This newly updated tome is well worth its price tag. The functional images are fascinating and the text is so thorough you'll have weeks of fun boring your friends and colleagues to tears with animal facts. Check out the ghost slug. It really exists.

Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

HEAVENLY ADVICE

I take lots of photographs of birds in my garden using various natural perches, but the one thing I've struggled with is water. My two ponds are at the bottom of a hefty slope and, even if I can find a flattish bit of ground for my hide, I'm much too high above the waterline.

The article by Paul Hobson (*How to take better bird pictures*, AP 20 August), therefore, was manna from heaven, and I immediately set about constructing my own version of his idea. I had no scaffold poles to hand, but some half-price plastic saw horses and a growbag tray seemed to adapt quite well. A trip up to a nearby wood found me some moss and pebbles, I added some water and was good to go.

The hard part, however, is getting the photographs. At first, I'd given the birds too many options and a quick rearrangement of stones and moss had them perching where I needed them to be. No doubt there will be several other amendments to come, but the basic set-up works and I'm delighted to add a water feature to my shanty town of logs and tree branches. So thank you, Paul, for a great article, and I look forward to him sharing more of his ideas with us.

Joan Thirlaway, Cumbria

You can lead a bird to water... – Damien Demolder, Editor



BOTH PICTURES: JOAN THIRLAWAY

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @dpcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

ACTUAL SIZES, PLEASE!

The article *Does sensor size matter?* in AP 27 August was enlightening, but why is the actual size of the sensors not used instead of the meaningless figures that apparently relate to the early days of cathode ray tubes? If the actual dimensions are used for full frame and beyond, why not for all sizes? Even APS-C requires an explanation to people unfamiliar with the film connection. May I suggest that AP takes the lead in a campaign for the use of actual dimensions when relating to sensor size?

Keith Beaumont, Berkshire

CLOSE FOCUS

The article on digiscoping in AP 20 August was interesting and informative, but was misleading in one aspect. Tim Coleman says that a camera with a macro capability is needed because 'the lens is close-focusing on the eyepiece', but this not the case. If it were, then all the camera would record would be the dusty eye lens of the eyepiece. The camera actually focuses on an image transmitted through the eye lens and the image can be anywhere from infinity downwards. Having the camera set to macro leaves a little more leeway with focusing the telescope, but that is all.

Robin Jakeways, West Yorkshire

WHAT'S IN A NAME?

In AP 20 August, the *This week in 1950* article on the importance of a photograph's title reminded me of something that happened in the early 1960s. At that time I was in my early 20s, working in Wembley, London, and living in lodgings near Harrow. I was then, as now, a keen amateur photographer and a member of Harrow Camera Club. The club was a very well run organisation and very competitive. The competition evenings had various categories for landscapes, portraits, still lifes and so on.

The particular incident involved the Record category, for which a photograph had to be a true representation of the subject matter. One of the entries was a striking transparency of a herring gull. The judge of the evening praised the photographer for the way in which he had captured the bird in its natural habitat, for the accuracy of the exposure and the position of the subject in the frame, among other things. With such high praise I was thinking that ten points might be in order. But then the judge came to the title, which simply read 'Seagull'. He told the photographer that the slide was not eligible for the Record section as there is no such bird as a seagull. The photograph was, in fact, of a herring gull and hence, he could not award it any points.

The article in AP states the a title 'can supply just that finishing touch to a photograph; or it can jar the mind and upset any appreciation that the photograph invokes'. The latter is admirably demonstrated above.

Peter Steigmann, Kent

What The Duck



<http://www.whattheduck.net/>



KEITH HUGHES

ATMOSPHERIC PLEASURE

Along with thousands of others who live in the south of England, I thought Sunday 14 August 2011 was a day to be remembered. It was test day for the 2012 Olympic cycle race, and it was also to be a test for the various organisations, such as the police, first-aiders and crowd controllers. As part of the Surrey route was to pass fairly close to where I live, I decided that I would regard this as a photographic treat as I had not done anything like it before – although I do remember going to the 1948 Olympics at Wembley (yes, I am an old man).

Arriving early, I was able to select my vantage point. Almost 150 riders lined out for the London start of the 140km race, from countries as widespread as Japan, Italy, Australia, Poland and Norway. Our own Mark Cavendish won the race and two other members of Team GB finished in the top ten.

Although I managed to get a few reasonable shots with my Canon EOS 400D set to ISO 800, it was not easy. As was to be expected, there were a number of other photographers and many spectators without cameras, all determined to block my view with their heads! But I am not complaining, for there was a great atmosphere, with strangers talking to each other and cheering anything and everything that moved – including the police, ambulances, the AA puncture repair van and the cyclists' back-up vehicles. As the cyclists passed my spot, there was no time to look at the LCD screen for fear of missing something.

When I did finally look, I found I had taken some not-too-bad images of the riders as they negotiated the roundabout in a bunch. And one that disappointingly captured the person standing in front clapping her hands above her head and blocking my view (see inset photo). However, we can't win 'em all, and I have since decided on reflection that rather than being a failure, it has somehow captured the full atmosphere of the event.

Keith Hughes, Surrey

I've often found, Keith, that when without a prime position for the action, capturing the atmosphere of the event is a perfectly fine, and often more satisfying, substitute – Damien Demolder, Editor

PRINTING POINTERS

Having read your feature on professional printing in AP 6 August, I have some advice of my own:

1. Calibrate your monitor to match your printer – there is then no need to adjust levels or colour just for printing
2. As Lightroom uses only the Adobe Pro RGB colour space, ensure Photoshop also uses that as default
3. If you have Lightroom, always print from there rather than Photoshop. Forget about image size or canvas size or any special preparation for printing – just set Lightroom's printer options as follows:
 - a) Print resolution: 360
 - b) Print sharpening: Standard
 - c) Media type: Glossy or Matt
 - d) Colour management: your ICC profile

e) Paper size: Lightroom will scale the image to fit

4. If printing from Photoshop, don't make any adjustments to the image just for printing. If the monitor is calibrated, nothing needs to be done. Just ensure that Photoshop's print dialogue box is using the ICC profile, not printer management. Again, the driver will fit the image to the selected paper size.

Incidentally, I'm at a loss to understand why it is recommended to flatten a layered image before printing, and neither do I see it necessary to complicate things by matching print resolution to sensor size. The printer driver will make any adjustments well enough and I bet no one will know the difference.

Brian Wall, Dorset

BACK CHAT

AP reader Leo Walton says that it is not necessarily true that film is safer for your photos than digital imaging

THERE appears to have been much discussion in AP and on message boards about how inherently unsafe a digital photo file is compared to a physical piece of film. Unfortunately, this is not true – and it isn't to do with the relative pros and cons of each type of media, but of how they are used and stored.

An analogy, if you will: imagine if you were to store your processed negatives and slides in a paper bag above a vat of acid with the risk that a failure of any one of a number of small components (string, Blu-Tack, magic pixies, and so on) would result in the lot falling into the liquid and being completely destroyed. Unfortunately, this is how most people store their digital files.

A hard drive has moving components that could seize or fail at any moment, and recovering the data from such a device can be costly and time-consuming. A CD or DVD can break down over time and become unusable and can also be scratched or defaced.

So what is the solution? Well, received wisdom states that you cannot be confident that data is safely stored unless it is in at least three different places and on at least two different forms of media. This allows you to spread the risk so that even if two of your back-ups fail, you will still have one left from which you can make replacement back-ups.

My personal back-up regime involves an external hard drive, a server at work and tape back-ups that are stored in a fire safe, and uploading to a secure online storage facility. I also periodically back-up to a DVD. This means that even in the case of nuclear war, my data will be safe (extreme, I know, but you can be guaranteed success if you plan for the worst).

An external hard drive big enough to store thousands of photo files can be bought for under £30, blank rewriteable DVDs cost less than £1 and some online storage facilities are free (although it may be better to pay for one with a better level of service). You can even get some very good software that automates the back-up process for you, automatically doing so once a week.

The piece of the puzzle that has been missing is education. The majority of people out there don't know how to do this or even how easy it is to protect their precious photo files. So get a back-up regime in place and make sure that you show your digital files the same respect you would film.



HEATHER ANGEL

An internationally renowned photographer of the natural world and author of more than 50 books, Heather brings her expertise to AP

To see more images by Heather, visit www.heatherangel.co.uk or www.naturalvisions.co.uk. Heather regularly runs workshops at the British Wildlife Centre. For information on courses run by Heather and her son Giles, visit www.photographyandphotoshopcourses.co.uk

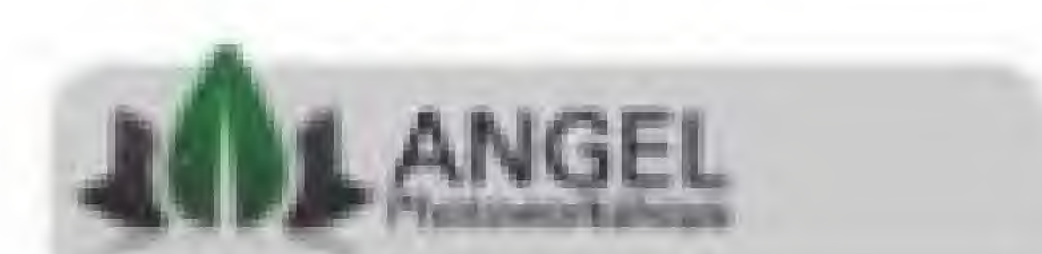


PHOTO INSIGHT

BRINGING
YOU ESSENTIAL
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EVERY WEEK

Heather Angel explains how she took her shot of a raft spider in the New Forest and ponders the ethics of using flash on a small subject

THE SPIDER you see here is a European raft spider or, to give it its scientific name, *Dolomedes fimbriatus*. This spider is particularly well known due to the fact that it can run on the surface of water to follow its prey. It distributes its weight and steps out onto the surface of the water on the tips of its legs, hence the little dips in the water that you can see in the image.

The shot was taken in the New Forest in the south of England while I was leading a workshop. It was something that we came across completely by chance, and as soon as I saw it I stopped the group and said, 'I have to take this shot.' No one else in the group could quite understand what I saw that was so interesting, but once I showed them the final shot they began to appreciate that sometimes the smallest things can make the biggest images.

It had been a very dry year, one in which the country hadn't seen rain in weeks, and the sun was blazing down resulting in dried-up streams. At this section of the forest the stream had evaporated and become a series of small pools. It was next to one of those pools that I found the raft spider. These spiders don't actually like living around streams because the powerful flow of water could easily sweep them away and drown them. However, as this was just a small pool, the spider was in its element.

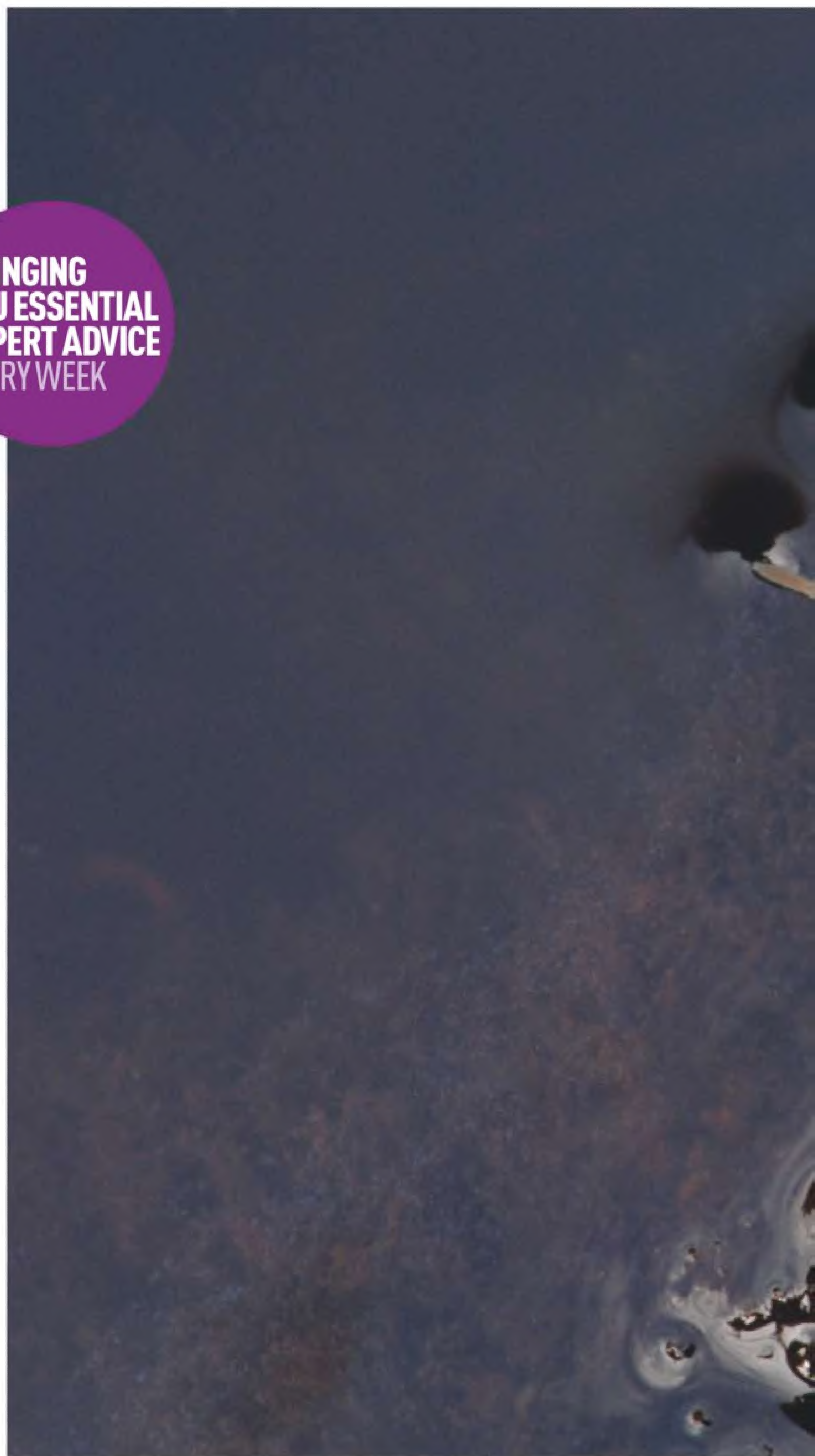
Despite being in the middle of a heat wave, the day was relatively overcast. That meant the whole scene wasn't bathed in strong light, which would have been overwhelming. You'll often find that the best outdoors shots are taken in bright overcast conditions – it

really is the right intensity of light. Working in an environment like this meant I had to get a light reading off exactly the right surface. It would have been useless metering off the black water, so I found some green moss nearby and metered off that. I knew that the light wasn't going to change, so I had enough time to meter in a different area and then frame the shot how I wanted.

I shot this photograph using a Nikon D2X DSLR and my favourite lens, a Nikon 105mm f/2.8G AF-S Micro-Nikkor. Using

this lens, I was able to get in close and make sure that the top of the body and the dips in the water were in focus. I set the camera to 1/125sec at f/22 with an ISO of 160.

In my opinion, the biggest success of this shot is the lack of reflection in the water. It's not often that you get water as black as that. This means that the dimples in the water are really emphasised – they almost look like holes through paper. Had I tried to create a shot like this myself, I doubt I would have ever managed to get it as good as this.





Fortunately, the spider wasn't too bothered by my presence so it stuck around while I studied it and got my shot. I really love the shape of its body, the colours and the gradual merging of the boggy mud with the black water. Incidentally, the spider isn't quite as small as you might think. It's actually one of the UK's two largest spiders.

Taking this shot actually got me thinking about one or two things. I've mentioned this before, but I think it's worth bringing up again. People sometimes ask me if it's OK to

shoot a small subject using flash. I'm of the opinion that it is. If you're shooting particular subjects, it can be an absolute requirement to get the shot. For example, I recently shot a series of images showing insects pollinating flowers. I had to use flash because the insects were moving in and out of the flowers so fast.

Other people have varying opinions, particularly in spaces that the public can go to see animals, such as zoos and aquariums. There are some aquariums that absolutely

forbid it – they'll have signs at the entrance saying that it is harmful to the fish. However, I recently went to Sydney Aquarium in Australia and one of the first things you see is a big notice that lists a series of tips for using flash photography. There doesn't seem to be any real consensus, but I suppose my best advice would be that if you don't need to use flash, then don't. Only use it when absolutely necessary. **AP**

Heather Angel was talking to Oliver Atwell

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With Landscape in Mind

A brand-new DVD:
a photographic road
trip with Joe Cornish

IN THIS brand-new DVD from Light and Land, Joe Cornish takes a coast-to-coast photographic road trip through the Yorkshire Dales and Lake District capturing the stunning surroundings on the way. *With Landscape in Mind* is a 60-minute documentary film set against the backdrop of Northern England, tracing a path from the industrial mouth of the River Tees, across the stark and beautiful limestone scenery of the Yorkshire Dales, to the Lake District, arguably England's most romantic and spectacular landscape.

The film is a combination of technical instruction

and inspiration, making it a must-have for all photographers, be they advanced or amateur, but also for all those who simply love to be in the great outdoors.

Joe hopes the film will inspire the viewer to understand the validity and relevance of their vision, and to go out and seek the landscape for themselves and then share that vision with others. As he says, 'As photographers that is our way to help society reconnect with nature.'



ABOUT JOE CORNISH...

Joe is one of Britain's finest landscape photographers and has a long association with AP. In 2006 he won AP's Power of Photography Award, while in 2008 he was made an honorary Fellow of the RPS. He has his own gallery in Northallerton, North Yorkshire, and runs regular workshops.

JOE CORNISH MASTERCLASS*

Everybody who purchases *With Landscape in Mind* between 1 September 2011 and 1 October 2011 via the official website at www.withlandscapeinmind.com will be entered into a prize draw. The lucky winner will be awarded a full-day, one-to-one masterclass with Joe. This exclusive tutorial will include analysis and appraisal of the winner's current work, tuition on composition and lighting, post-processing workflow, and a full fieldwork session. The day will provide an insight into the working method and approach of a renowned photographer. Joe is recognised throughout the world for his landscape images; he is an excellent communicator with an unsurpassed knowledge of and passion for photography. This is a once-in-a-lifetime opportunity for any amateur landscape photographer wishing to improve their skills.

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With Landscape in Mind is a feature-length documentary film from Light and Land produced by Environment Films.

For more details and to buy visit www.withlandscapeinmind.com

StoreMags.com



Landscapes

LEARN
FROM THE
EXPERTS

The Amateur Photographer Masterclass with **Tom Mackie**

Landscape photographer **Tom Mackie** and four AP readers explore the best techniques for capturing the sweeping landscapes of North Yorkshire. **Oliver Atwell** joins them

MOST towns and villages have a legend or two, and Hole of Horcum in North Yorkshire is no different. According to folklore, a giant called Wade scooped up a huge clod of earth resulting in a hollow that is 400ft (120m) deep and wide. The reasons for Wade's actions seem to differ depending on who you ask, but however the hollow was formed it has created a landscape photographer's dream. In the right conditions, the area offers spellbinding banks of mist blanketing the area and the morning sun throws shafts of light onto the land. In winter, snow transforms the area into a stunning white vista offering the kinds of moments every photographer prays for.

Gathered in the cold and blustery early morning air, Tom Mackie and four AP readers survey the land and discuss their tactics for the day.

'This is a prime location for showing off the gentle undulations of the heather-covered landscape,' says Tom. 'You'll find all sorts of beautiful details here, such as bracken and rosebay willowherb, that we can use in our foregrounds to great effect. Beyond that, you have nice strong lines and S-shapes that can guide the viewer's eye through the location. There are also a few barns and farmhouses that we can potentially use as subjects.'

'We're going to be covering various

techniques to create exciting landscapes using composition, filters and depth of field,' he says. 'The light is a little flat today, but that's fine because in a location like this, evocative and dramatic images are a given.'

Tried-and-tested tools, such as polarising filters and neutral density (ND) graduated filters, can help to bring out the best in a location. 'Using polarising filters, we can increase colour saturation and, weather permitting, darken the blue skies to give us deep rich tones,' Tom explains. 'We'll also be exploring ND grad filters, which we can use to control and balance the exposure of our images. As we're going to be faced with bright skies on top of landscapes where we want to retain the detail, this is going to be a particularly useful tool.'

As well as Hole of Horcum, Tom and the AP readers also plan to explore Falling Foss in May Beck – a stunning natural waterfall that is one of North Yorkshire's best-kept secrets.

Your AP Master... Tom Mackie



A former contributor to AP's *Photo insight* series, Tom Mackie is one of the world's leading photographers. He has spent many years as an architectural, industrial and landscape photographer, and has a penchant for panoramic photography. Tom has published several books and written numerous articles for photography magazines. He also lectures on photography and regularly holds workshops in the UK and abroad.

www.tommackie.com

The AP readers... Andrea Hargreaves



Andrea likes to capture wildlife, urban portraits, abstracts, action and travel photographs. She uses a Canon EOS 60D with a Canon 18-200mm zoom. 'The day was relaxed and informative,' she says. 'We learned how to use graduated filters and their benefits in landscape photography.'

Phil Hargreaves



Phil's favoured subjects are aircraft, landscapes, travel and wildlife photography. He shoots using a Nikon D7000 with Tamron 17-50mm and Sigma 70-300mm zoom lenses. 'We learned to assess the view from different sites and different angles,' he says. 'We also looked at how to compose the image.'

Adrian Ward



Adrian likes shooting events, festivals, macro flower photography and landscapes. He uses a Nikon D60 with a Sigma 18-250mm lens. 'This has inspired me to do more landscape photography,' he says. 'I'd forgotten how colourful the North Yorkshire Moors are.'

David Walker



David enjoys experimenting with different subjects, but landscapes remain his firm favourite. He uses a Canon EOS 500D with a 15-85mm lens. 'It was a great experience,' he says. 'Tom got me thinking about focusing and composition in ways that I had never considered before.'

Background & foreground

WHEN exploring the landscape, there are two elements that vie for the photographer's eye. These are the wide expanses of land that stretch from the midground to the horizon, and the immediate rich detail of the foreground that lies just beneath the eye of the lens. According to Tom, though, these two features need not stand alone – both can easily be incorporated into one image.

'If you're able to include the immediate foreground as well as the landscape, it's worth looking at how those elements can work together,' he says. 'Not only does it add depth to your image, but it also puts the details of

the foreground in context and presents them within the bigger picture.'

The kinds of shots that Tom is referring to are particularly dramatic when you are on an elevated plain, such as a hill or mountain (as you can see below), although the same kind of shot can be achieved at ground level by using a wideangle lens and angling your camera down to take in more of the immediate foreground.

'There's the potential to create abstract images using the detail in the environment and you can also choose to just shoot a straightforward landscape,' continues Tom. 'But combining the two lends another dimension to your shots that can turn a good landscape shot into a great one.'



PHIL HARGREAVES

ADRIAN WARD



Lenses

WHEN shooting the landscape, it is a good idea to have a telephoto lens as well as the obvious choice of a wideangle. Both lenses can bring out unique characteristics of the land and reveal the myriad components that make up a successful landscape image.

'Using a wideangle lens serves the purpose of giving you a dramatic and sweeping view of the landscape,' says Tom. 'You're able to include a lot of foreground as well as the midground, horizon and sky. However, you shouldn't stick with this lens because the telephoto has much to offer in the landscape. A telephoto lens can take little pockets of scenery out of the overall landscape and produce various compositions. If you use a telephoto you can get in close and explore all the little intricate lines and details of the landscape that can draw your viewer's eye into a subject of your choice, such as a barn or an arrangement of trees.'

Using a telephoto lens, which can cause distortion, also means that you can experiment with pan stitches. This is a technique that is particularly effective when faced with wide-open spaces.

DAVID WALKER



'Pan stitches, or panoramas, give the viewer a real sense of just how huge the location is,' says Tom. 'They can be incredibly effective. You shoot a sequence of images and then piece them all together in post-production to form one huge photograph. Make sure you have a sturdy tripod on a flat surface and that your camera is set to manual settings, which you should be using anyway. Also make sure that the autofocus function is turned off. Then gradually pan your camera in increments from one end of the landscape to the next, taking a photo with each pan. Once you have your images, import them into Photoshop and use the Photomerge function (File>Automate>Photomerge).'

ANDREA HARGREAVES



HYPERFOCAL DISTANCE

HYPERFOCAL distance is the nearest distance at which a lens can be focused while keeping objects in the background (infinity) acceptably sharp.

'To put it simply, hyperfocal distance is making the most of your depth of field,' says Tom. 'Let's say that you're shooting at f/14. In the distance there's a barn you'd like to get in focus. If you focus on the barn, all of that usable depth of field is going on the barn and it's not bringing anything to the

foreground, which will be out of focus. However, if we take the image above as our example, you'll see that the best place to focus is one-third into the frame, which is the edge of the heather ridge [that's one-third into the image you see through the viewfinder or in live view, not the environment as you see it outside the camera]. If you focus at that point, you are maximising your depth of field. That means that everything is acceptably sharp.'

TOM MACKIE



Tilt-and-shift lenses

LOCATIONS such as Hole of Horcum offer copious amounts of detail, as well as sweeping fields. A good tool to use when attempting to capture both elements is a tilt-and-shift lens (for more on tilt-and-shift lenses, see *AP explains...* on pages 64-65 of this issue).

'Locations such as this are an ideal spot to try out a tilt-and-shift lens,' says Tom. 'We mostly associate this lens with art-based images that have large portions of blur surrounding selective pin-sharp areas that create faux miniature scenes. Here we're going to putting the lens to practical use.'

In landscape photography, getting everything in focus is usually the objective, but it is one that can often prove difficult when dealing with points of focus that are both near and far away. Using the tilt function on a tilt-and-shift lens means that once the background is in focus, the foreground can also be brought into focus without having to resort to a large f-number.

'With the windy conditions that we're facing in these early hours, it's going to be a problem using a standard wideangle lens,' says Tom. 'Obviously, we want a large depth of field in order to get everything in focus, but consequently that means we have to resort to a long shutter speed. This means that the foliage in our foreground is going to move. If you have a tilt-and-shift lens this problem can be easily overcome.'

'When using a tilt-and-shift lens you can leave your aperture fairly wide open because you're focusing on one part of the composition, such as the midground,' Tom continues. 'Once you have that one plane in focus, you can adjust the tilt button on your lens and bring your foreground into focus. That means you can get everything you want in focus and shoot using 1/60sec or 1/80sec. By using the tilt function you can control the focus points.'

'When using a tilt-and-shift lens you can leave your aperture wide open because you're focusing on one part of the composition, such as the midground'

USING A FILTER

FILTERS allow photographers to retain more control over the final result of their images. Some produce subtle effects, whereas others are more dramatic. In some cases, they actually help to create images that would otherwise not be possible without them.

'With some landscape images you're going to find that there is a drastic contrast between the necessary exposures for your sky and foreground,' says Tom. 'When you're faced with this situation, you need to apply a filter – in this case, a graduated neutral density filter, otherwise known as a split neutral density filter. With a graduated filter, half the filter is neutral density. This means that half the filter is grey and either reduces or modifies the intensity of wavelengths of light or colours.'

Graduated neutral density filters are used to bring an excessively bright part of a scene into balance with the rest of the image. It can be used to darken a bright sky so that both the sky and subject can be properly exposed. The easiest way to remember this is: the greater the contrast, the darker the grad.

'ND filters can basically be split into two categories: hard and soft,' explains Tom. 'Hard and soft refer to the transition between the grey half and the clear half of the filter. With a hard edge, the transition is abrupt and is used when there is a distinct change in brightness levels, such as in a picture of a field with a horizon line that splits the landscape from a bright sky. A soft-edged filter is used when there is no clear distinction between the light and dark portions of your image.'

Filters are available in a range of intensities (how many stops down you want to bring your highlights), ranging from 0.3 ND/1 stop to 0.9/ 3 stops. Some manufacturers produce more advanced filters (including the famed 10-stop filter), but most photographers use 1–3 stops.

'Sometimes you may find yourself in a position where the intensity of the filters you have aren't quite up to the job,' says Tom. 'It may turn out that you need a 4-stop filter. The easiest solution is to use two filters together such as a 0.3 and a 0.9 filter. Of course, there's always the option to work on the image

in Lightroom [as we'll see later], but it's always better to get it right in-camera.'

A polarising filter has two distinct uses: it can darken skies by filtering out the polarised component of skylight, and it can remove reflections from surfaces such as water.

'I often use a polarising filter when shooting foliage,' says Tom. 'Using the filter can actually reduce reflections, which is something we wouldn't commonly associate with vegetation. If you hold up a polariser and look through it at some leaves, you'll see that the colours look incredibly fresh and saturated, particularly in the greens. However, you should always remember to add 1½–2 stops of exposure because you're losing some light with the filter on your lens.'

'People new to polarisers shouldn't allow the differences between circular polarisers and linear polarisers to confuse them,' adds Tom. 'Visually, there is no difference between the two. It's just that they polarise the light passing through in different ways. Circular types are best for any camera with AF.'

ADRIAN WARD



Post-production

THERE are a number of software packages that can bring out the hidden qualities of your landscape images. Despite your best efforts out on the field, even images taken in ideal conditions can sometimes appear strangely flat and unsaturated. Tom's favoured software is Adobe Photoshop Lightroom, a program designed to assist Adobe Photoshop in managing large numbers of digital files and handle post-processing duties on images that need adjusting.

'There are some features in Lightroom that are, in my opinion, a little more user-friendly than in Photoshop,' he says. 'But equally there are some features in Photoshop that I find easier to work with, such as the Clone and Healing tools. It's all about personal preference.'

Tom takes the users through a handful of key features of Lightroom. 'You'll be working on the raw files that you've shot on location, but it's important to remember that the processing you're doing in the software doesn't affect the actual raw file,' says Tom. 'You don't ever affect the original file. So if you end up making some major changes that you dislike, there's no need to panic.'

'Generally, there is a set process of things I look at,' continues Tom. 'I often start by

ANDREA HARGREAVES





Would you like to take part?

EVERY month we invite three to five AP readers to join one of our experts on an assignment over the course of a day. The experts are Tom Mackie (landscapes), Paul Hobson (wildlife) and Cathal McNaughton (street photography). Paul's next workshop is in October, while Tom's next workshop will take place in November.

If you would like to take part, visit www.amateurphotographer.co.uk/masterclass for details of how to apply. Please remember to state which *Masterclass* you would like to attend and make sure you include your name, address, email address, daytime telephone number and two or three examples of your work in your application. Each participant will be able to use his or her own camera, lenses and other equipment such as filters, flashguns and tripods.

'The Crop tool is particularly important, as it can help fix crooked horizons'

checking the exposure and taking that up or down depending on requirements. You have the option of moving the exposure slider up and down, which will adjust the overall exposure of your image so the whole picture either goes lighter or darker. But you also have the option of adjusting the blacks, fill light (midtones) and, with the Recovery tool, you can recover details in your highlights that were lost during the exposure.'

Next, Tom looks at the saturation and vibrancy of his image. 'People often confuse the saturation and vibrancy settings,' says Tom. 'Vibrancy acts on unsaturated pixels, whereas saturation works on the whole image. Going too far on either setting can give your image a very unrealistic feel. I generally limit myself to 30 or 40% on both settings.'

The Crop tool, under the Develop menu and the third icon along underneath your image preview screen, is particularly important, as it can help fix crooked horizons – a flaw that can spoil an otherwise good image.

'In Photoshop, the Free Transform and Rotate tools can leave you with a lot of blank canvas, meaning that you have to crop out portions of your image,' says

Tom. 'This doesn't happen in Lightroom. If you move the slider on the Angle control, it will straighten your image. There won't be any annoying black canvas to crop out.'

Lastly, Tom takes the AP readers through Lightroom's in-built Gradient tool. Using this tool can help the photographer achieve similar effects to those gained using a ND graduated filter on their camera lens.

'The Graduated Filter tool is something that you can spend an age playing with,' says Tom. 'It can help you to darken skies, and give your image a dramatic and moody veneer. But it can also help to bring out details by brightening certain areas of your image.'

To apply a gradient filter, select the Graduated Filter tool (Figure 1) in the Adjustment Brushes panel. 'Click on the edge of the image closest to the region you want to make the adjustment,' explains Tom (see Figure 2). 'In the case of our images, it's likely to be the top of the image where the sky is. Then, drag the gradient marker towards the centre of the image, stopping where you want the adjustment to fade out. You can use the buttons and sliders in the Mask panel (just below the brush selector) to adjust the selected portion. It's as simple as that.'



Fig 1

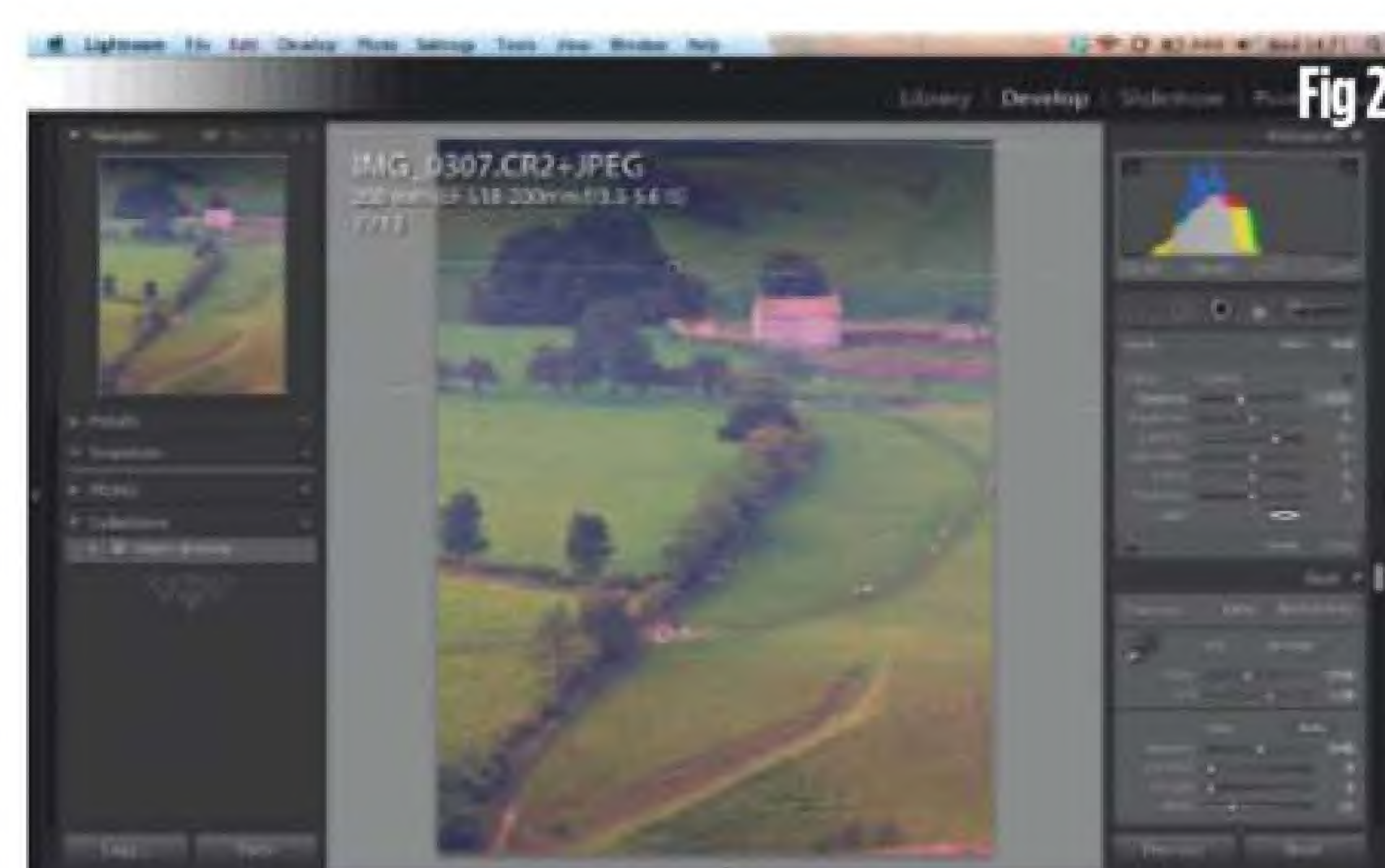


Fig 2

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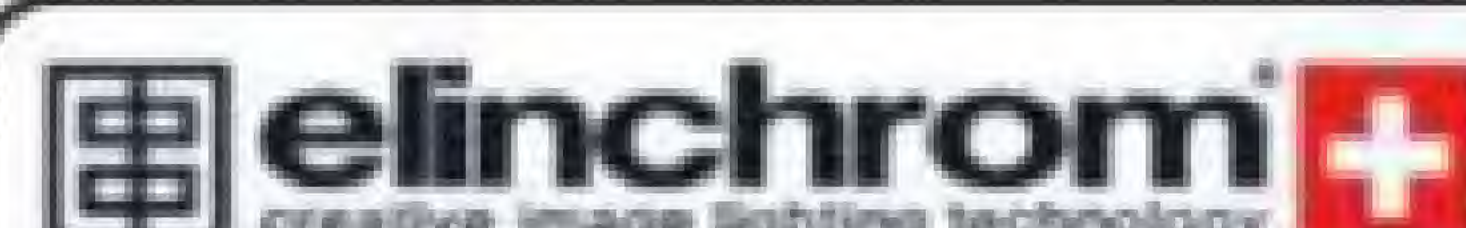
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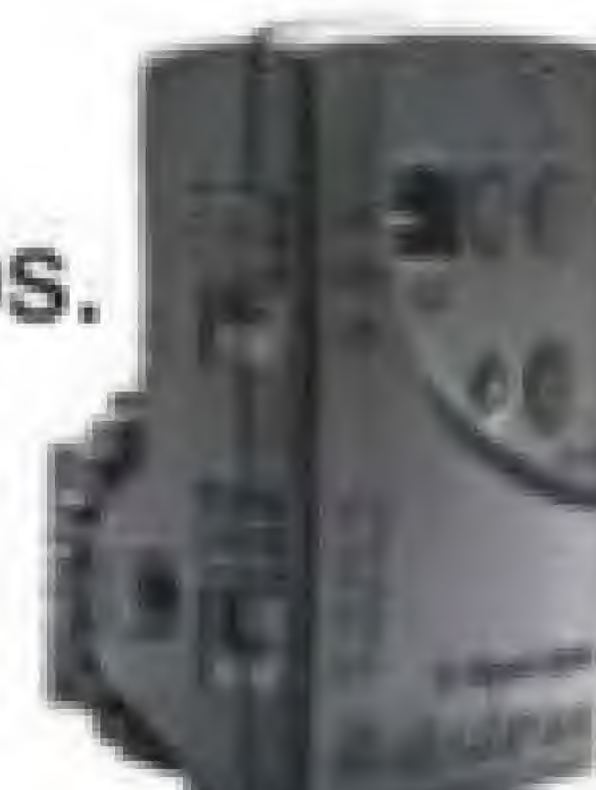
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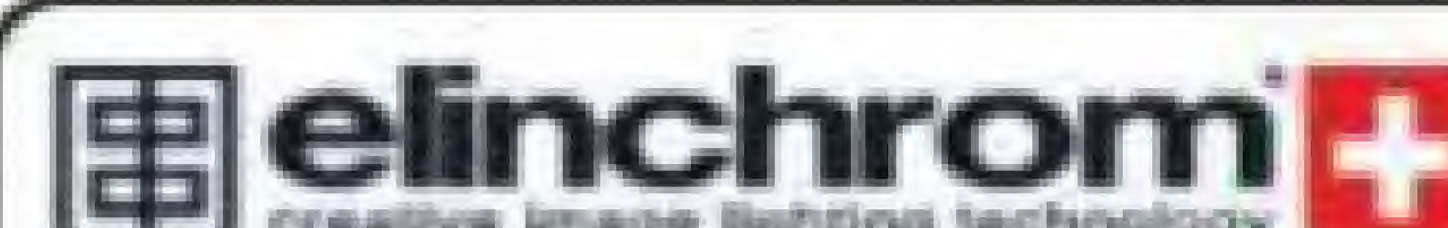
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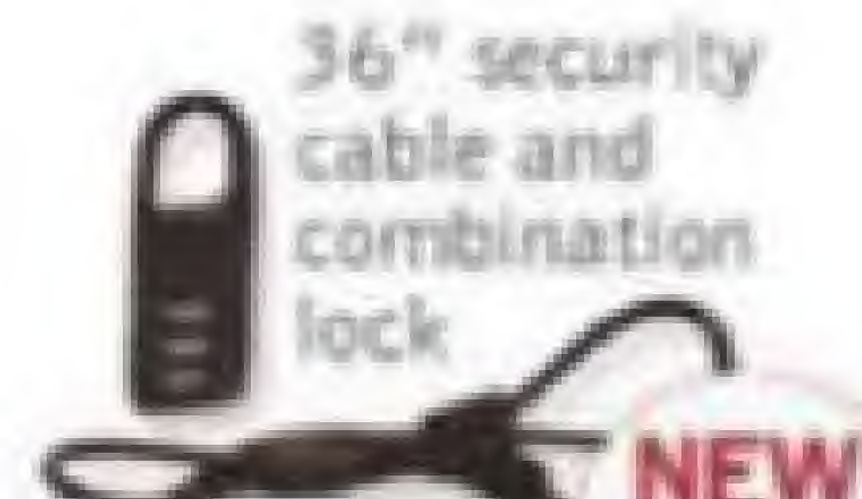
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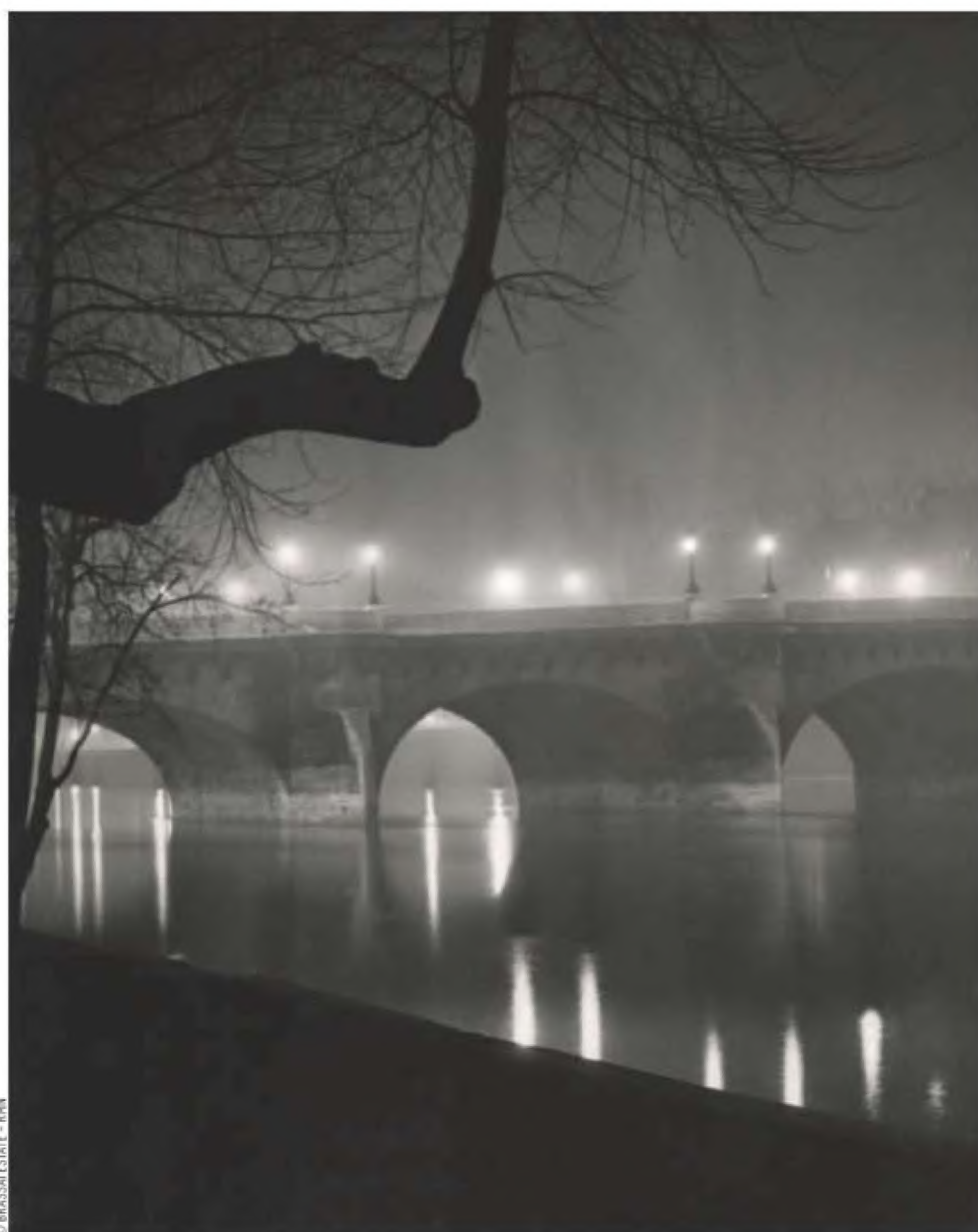
The famous five

Five of the greatest photographers of all time – **Brassaï, Robert Capa, André Kertész, László Moholy-Nagy** and **Martin Munkácsi** – came from Hungary. As an exciting exhibition of their work continues at the Royal Academy of Arts, co-curator **Colin Ford** talks to **Gemma Padley** about the incredible legacy these photographers have left behind

'Stud', 1930, by
Rudolf Balogh



© HUNGARIAN MUSEUM OF PHOTOGRAPHY



© BRASSAI/ESTATE - RMN

Top: 'Shepherd with his dogs, Hortobágy', c1930, by Rudolf Balogh

Left: 'Bank of the Seine, Paris', 1931, by Brassai

HOW MANY Hungarian photographers can you name? If the answer is one or two, a visit to London's Royal Academy of Arts will soon set you straight. A major exhibition called *Eyewitness: Hungarian Photography in the 20th Century* is currently underway, and is at the very least worthy of a place on your list of must-see exhibitions.

In what is the RA's first major photography exhibition in more than 20 years, and only the second-ever photography show at the RA, more than 200 images by 40 Hungarian photographers covering the period from 1914-1989 are on display. While you may, if you visit the exhibition, recognise several of the images adorning the walls, you might not know that the photographers came from Hungary. Yet over the years, many iconic photographs have been captured through the lens of a Hungarian photographer. As exhibition co-curator Colin Ford writes, the images 'offer insights into the extraordinary legacy of Hungarians to the world of modern photography'. With work by such world-class photographers as Robert Capa, Brassai and André Kertész on display, this is an exhibition worth visiting.

'The underlying principle of the show is that photojournalism – telling stories in magazines using pictures as well as words – began in Hungary about the time of the First World War,' explains Colin, who is a photographic historian and the founding director of the National Media Museum in Bradford, West Yorkshire. 'I started visiting the Hungarian National Museum of Photography [in Budapest] to select pictures for the exhibition over two years ago,' he



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© ROBERT CAPA/INTERNATIONAL CENTER OF PHOTOGRAPHY/MAGNUM PHOTOS

continues. 'The exhibition marks Hungary's year in the presidency of the European Union. How many countries would say: "We have a big political event to celebrate, so let's put on an exhibition of our photography"? This shows how highly the Hungarians regard their photographers – and quite rightly so.' While the aim of the exhibition isn't to tell the history of Hungarian photography or of photography in general (although these elements are touched upon), Colin's intention was simply 'to show 200 fantastic photographs'.

EXHIBITION BEGINNINGS

Taking as the starting point Brassai, Robert Capa, André Kertész, László Moholy-Nagy and Martin Munkácsi – the five best-known photographers who left Hungary in search of success – Colin and fellow curator, photographic historian and director of the Hungarian Museum of Photography Péter Baki, decided to include work by photographers who weren't as famous, but whose impact on modern photography was just as valid. This rich supporting cast of talented professionals may not have found fame, but they were still skilled practitioners and made fascinating images in their own right. 'Many photographers who remained in Hungary were of world stature,' says Colin. 'If Károly Escher, or "the one who stayed behind" as we called him, had left Hungary, he would have been as famous as the others. Rudolf Balogh, whose work you see at the beginning of the show, is another major photographer.' Balogh often photographed rural scenes in Hungary, was for a time an official war correspondent

with the army and worked on a Hungarian newspaper with Escher.

THE HUNGARIAN INFLUENCE

Speaking to Colin, I quickly realise how rich, fascinating and multifaceted the Hungarian impact on photography has been. Robert Capa famously said, 'It's not enough to have talent; you also have to be Hungarian,' but exactly *how* and *why* did Hungarians play such a huge part in forging photography as we know it?

'It was traditional for boys to be given cameras as they entered their early teens,'

Above left: 'Photogram', Germany, c1925, by László Moholy-Nagy

Above right: 'The Last Victim of the War, Leipzig', 1945, by Robert Capa

Below: 'Wedding, Budapest', 1965, by László Fejes

says Colin. 'These may or may not have been Bar Mitzvah presents, but that aside, young Hungarians were encouraged to be photographers. Nowadays, everyone has a camera in their pocket so it's hard to appreciate how important this was, but to own a camera then was a special thing. Another possible factor was that when Hungarians went abroad their language was difficult to understand and they didn't always find it easy to learn other languages, so a non-verbal alternative such as taking photographs was the obvious choice. Add to this the nostalgia



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➡ and melancholy for a homeland in a state of flux, which produced powerful images, and you can see why Hungarian photographers were so many and so prolific.'

THE BIG FIVE

Interestingly, the five main photographers in the exhibition had much in common. They were all Jewish and all changed their names, perhaps believing this would make it easier to find employment. Robert Capa was born Endre Ernő Friedmann, Brassai was originally Gyula Halász, Kertész was Andor Kohn, László Moholy-Nagy was László Weisz and Martin Munkácsi was Márton Mermelstein. They all also left their homeland in search of success abroad surely to escape oppressive regimes and possible prejudice due to their Jewish heritage. Capa left Hungary for Berlin in 1930 and then went to France and Spain to photograph the Spanish Civil War; Brassai and Kertész moved to Paris in 1924 and 1925 respectively; Munkácsi went to New York in 1934 via Berlin; while Moholy-Nagy moved to Berlin in the early 1920s and later America.

'The political situation in Hungary throughout the period the exhibition covers was pretty difficult,' says Colin. 'After the First World War you have an authoritarian, pro-Fascist state that doesn't support culture or left-wing politics and is also to some extent anti-Semitic, and after the Second World War you suddenly have a Communist regime – the other end of the spectrum – that doesn't want photographs

to show anything other than the "heroic wonderful achievements of the Communist state". It was a particularly difficult country to be a photographer or an artist of any kind.'

A picture emerges of fellow Hungarians willing to help each other away from home. Indeed, when Brassai, who was a painter/sculptor and not yet a photographer, moved to Paris, it was Kertész, who was already living in the French capital, who encouraged him to try photography.

It is impossible to cover every theme, nuance and historical detail touched upon in the exhibition in this article, as the range of images is vast. From Capa's iconic war photographs such as his 1936 photograph 'Death of a Loyalist Militiaman' and 'American Soldier Landing on Omaha Beach, D-Day Normandy, 6 June 1944' to Munkácsi's ground-breaking fashion images for *Harper's Bazaar* celebrating his love of motion and outdoor locations, Kertész's poetic, carefully considered and somewhat abstract images, Brassai's misty, romantic views of Paris and Moholy-Nagy's Bauhaus experimentations, the diversity, level of skill and imagination are quite astonishing.

SOCIAL AND WAR PHOTOJOURNALISM

The exhibition begins around the time of the First World War with striking majestic rural scenes of shepherds herding their flocks and rounding up oxen by Rudolf Balogh. There are also photographs of the city and pictures taken during both world wars. This period saw the emergence of

photojournalism, as Colin explains.

'A publication called *Interesting News* ran competitions for serving soldiers to submit their photographs,' he says. 'They could often win considerable cash prizes. The images were published as portfolios and we've shown a few in the show. Kertész had two of his early images published in this way.' As Colin writes, this was a newspaper 'that wanted photographs taken at the front line and decided the best people to provide these were the soldiers themselves. The result is an extraordinary, unrivalled record of war, by turns beautiful and moving.'

HUNGARIAN AESTHETIC

However, the popularity of social documentary photography and the emergence of the picture essay was just one part of the Hungarian story. As well as exploring the political, historical and social contexts in which the photographers were working, the exhibition offers a startling insight into a distinctive and groundbreaking Hungarian style of photography.

'There was a love of realism and fine detail on the one hand and a flirtation with Surrealism and dream on the other,' Colin writes. 'Alongside socially aware work with its implicit criticism of the Communist state, there was a growing avant-garde movement.' As the exhibition continues across the three rooms, the images begin to edge towards the abstract where graphic shapes, geometric lines and odd angles abound. 'From a distance it isn't always easy to see what the

Top left: 'In Picasso's Studio, Rue des Grands Augustins', 1939, by Brassai

Top right: 'Lucile Brokaw, Piping Rock Beach, Long Island'. Taken for Harper's Bazaar, 1935, by Martin Munkácsi

Far left: 'Procession', Budapest, 1934, by Ernő Vadas

images are showing,' says Colin. 'You'll often see strong diagonal lines slicing through the frame, and it's only when you get closer that you can make out what the subject is. One image shows a procession of nuns [see page 30], but you notice the striking composition before you have the slightest idea what the picture is about. This is an image of something real, but the composition, shape and lines almost become more important than the subject matter.'

Elsewhere, softly focused images often with a romantic, whimsical air are on display – a pictorialist, painterly style that was popular among amateur photographers at the time. Hungarian photographers, it would seem, were not afraid to experiment with lighting and composition, sometimes using backlighting or contrasty shadows for effect, severe crops and overhead views often from 45° to create striking, impacting images. This strong aesthetic appears time and again in the romanticised rural images as well as urban cityscapes.

OPPRESSION

Later in the exhibition we see the impact of curbed freedom of expression and restrictions on artists and photographers. One example is an image taken by a photographer called László Fejes. The image depicts his sister and guests at her wedding and was awarded the Most Artistic Press Photo prize at the World Press Photo awards in 1965 (see page 29). This image had a disastrous effect on Fejes's career, as he was banned from publishing photographs for several years because the image showed bullet holes from the 1956 revolution in the wall behind the figures. Political and social shifts in the late 1980s eased restrictions on photographers, but the fall of the Berlin Wall in 1989 and the inevitable globalisation of art ultimately put an end to the uniqueness of the Hungarian photographic style.

LASTING LEGACY

Each of the main five photographers in the exhibition has, in their own way, had a phenomenal impact on photography at large. Whether it is Kertész's penchant for the unfamiliar and disconcerting, Munkácsi's love of sports and motion played out in his revolutionary fashion images, Moholy-Nagy's experiments with and without a camera, Capa's formidable war images or Brassai's enigmatic night scenes, there is no question that Hungarian photographers were a force to be reckoned with.

'The photographers in this exhibition, particularly the big five, influenced photography hugely in the 20th century,' says Colin. 'These images are on the wall because they are blooming good photographs. Of course, you could choose any country in the world and do a one-country exhibition, but you will not find as many strong photographs and photographers as you do in Hungary. I'd like visitors to come away thinking, "I hadn't realised how much the whole history of photography owes to one nation!"' **AP**



Top: 'Four Boys at Lake Tanganyika', c1930, by Martin Munkácsi

Left: 'Bank Manager at the Baths', 1938, by Károly Escher

Eyewitness: Hungarian Photography in the 20th Century, featuring Brassai, Capa, Kertész, Moholy-Nagy and Munkácsi, runs until 2 October in the Sackler Wing of Galleries at the Royal Academy of Arts, Burlington House, Piccadilly, London W1J 0BD. Tel: 0207 300 5995.

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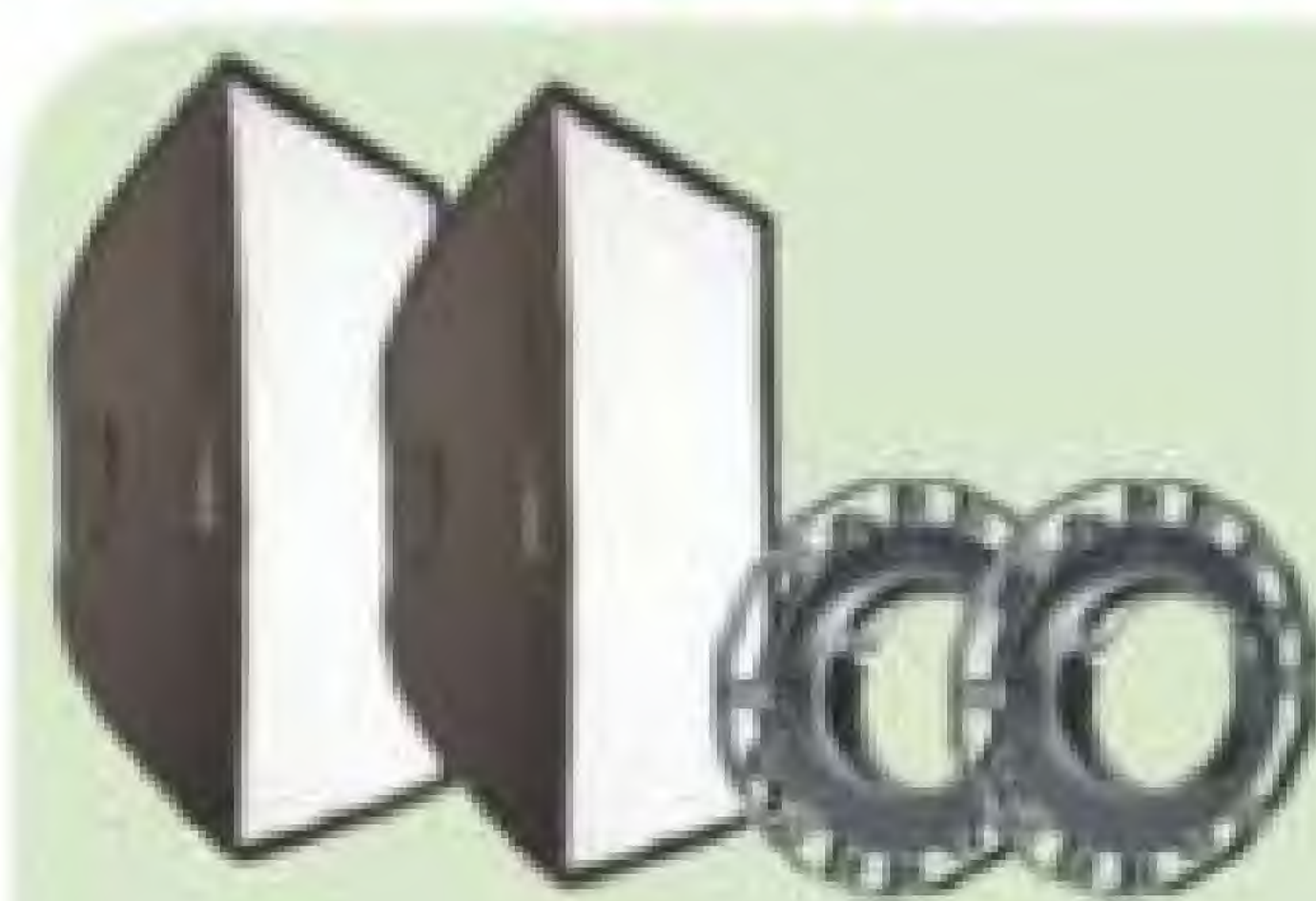
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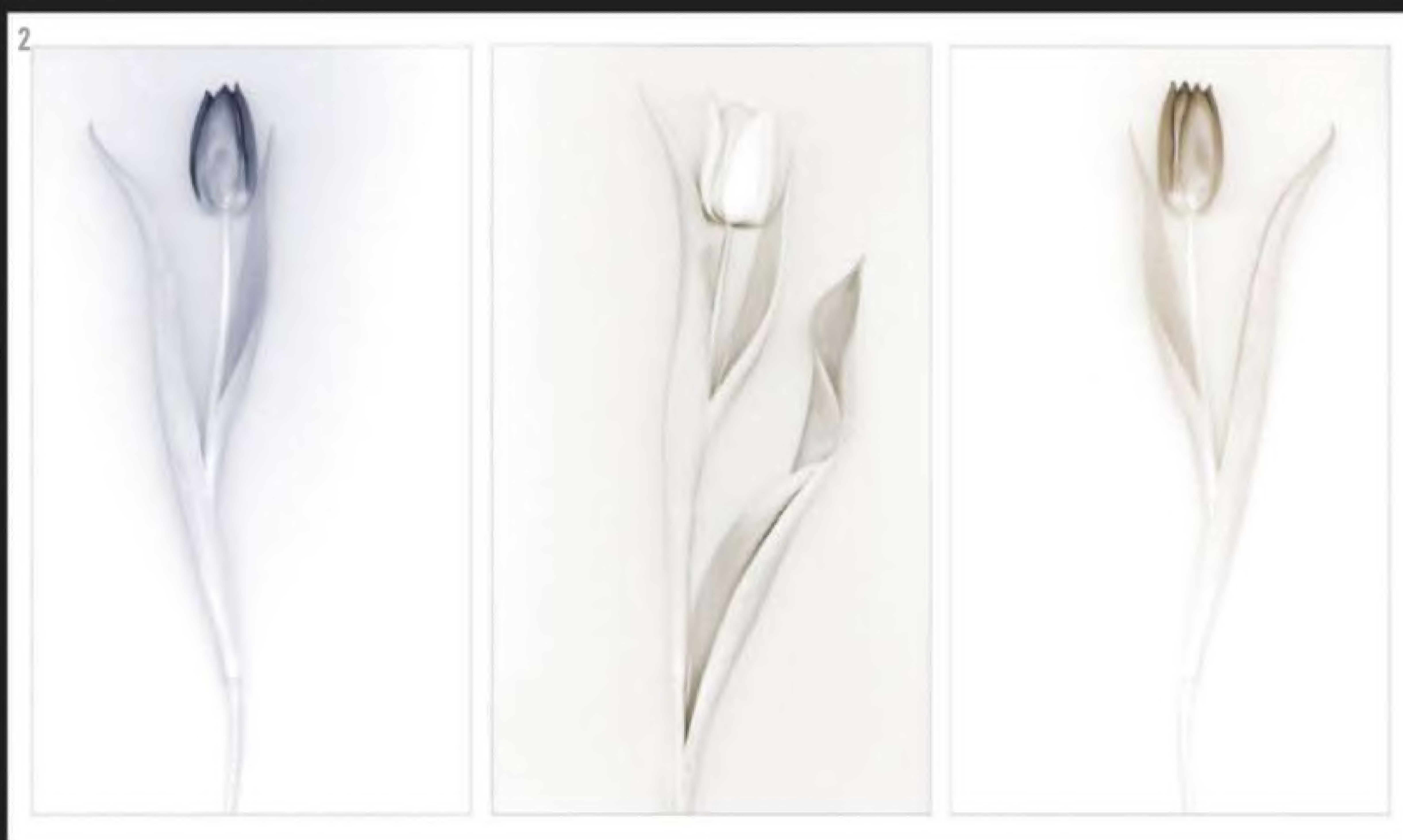
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This year the Edinburgh Photographic Society celebrates the 150th anniversary of its founding. The EPS is one of the oldest and most highly regarded photographic societies in the UK, and in this special *Reader Spotlight* we show a selection of work, with comments, from some of its members



Eric Bower 'Tulip Triptych'

2 'This shot evolved from my fascination with the shapes of individual blooms. Each bloom was scanned on a flatbed scanner and I added a subtle high-key effect in Photoshop'



Janice McGrath 'Chinese Lantern'

3 'I took this photo on top of a small lightbox to let the light shine through the leaves of this interesting fruit. I used a Canon PowerShot G9 because it has an incredible close-up facility'



Sue Hill 'Winter Shelterbelt'

4 'This was taken a couple of years ago close to where I live in Currie. I was attracted by the way the moss and the few remaining russet leaves contrasted with the stark scene'



Tom Gardner
'Skye From Elgol'

5 'This was taken one evening at Elgol on the Isle of Skye, looking over to the Cuillins during a brief clear spell. I was attracted by the intense light against the stormy skies. I used a neutral density filter to get a 4sec exposure for the movement of the water'

Karen Berry
'Graffiti Man'

6 'I photographed the background in New York, but felt that it wasn't a strong enough image by itself. I found this performer at the Edinburgh Fringe and incorporated him into the image. I think he makes a suitable foil for the background'



Alex Melrose
'Paris People'

7 'This was taken on a Canon EOS-1D using a 28-105mm lens while walking in an area near the Sacré Coeur. The shot was not set up – it was just there and I took a few frames while passing by'

George Neilson
'Shadows'

8 'I have an interest in sports photography, which is something that comes from my love of sports at school. This was taken at the Scottish Tennis Championships in Edinburgh. I just love the interaction of the shadows on the court and the court lines'





9

Peter Paterson 'Iceberg in Surf'

9 'My main areas of interest have always been landscapes, still lifes and abstracts. I think I've combined all three here. The shot was taken on a beach in Jökulsárlón, Iceland. I used a slow shutter speed to get the movement of the surf'



10

Doug Hamilton

'Janjangbureh Morning'

10 'This shot was taken early one morning on Janjangbureh Island in the Gambia. I was struck by the lighting and atmosphere, and knew that I had to shoot in monochrome'



11

Neil Scott

'Three Autumn Leaves'

11 'This came about one wet autumn day when the elements were too miserable for me to venture out. I took the shot and did a little post-production work'



Ian Mason 'Waxwing'
12 'This year saw a stunning influx of waxwings from Scandinavia and I was fortunate enough to find a flock that had settled on a hedge laden with berries. The late afternoon sunlight was ideal for showing this bird's plumage at its best'



Sandy Cleland
'Swallow
Returning to Nest'
13 'I took this shot as a swallow flew through the open window of a barn. I prefocused on the nest and fired the camera. On this occasion the bird was in an ideal flight pose. I used two flash units to get this shot'

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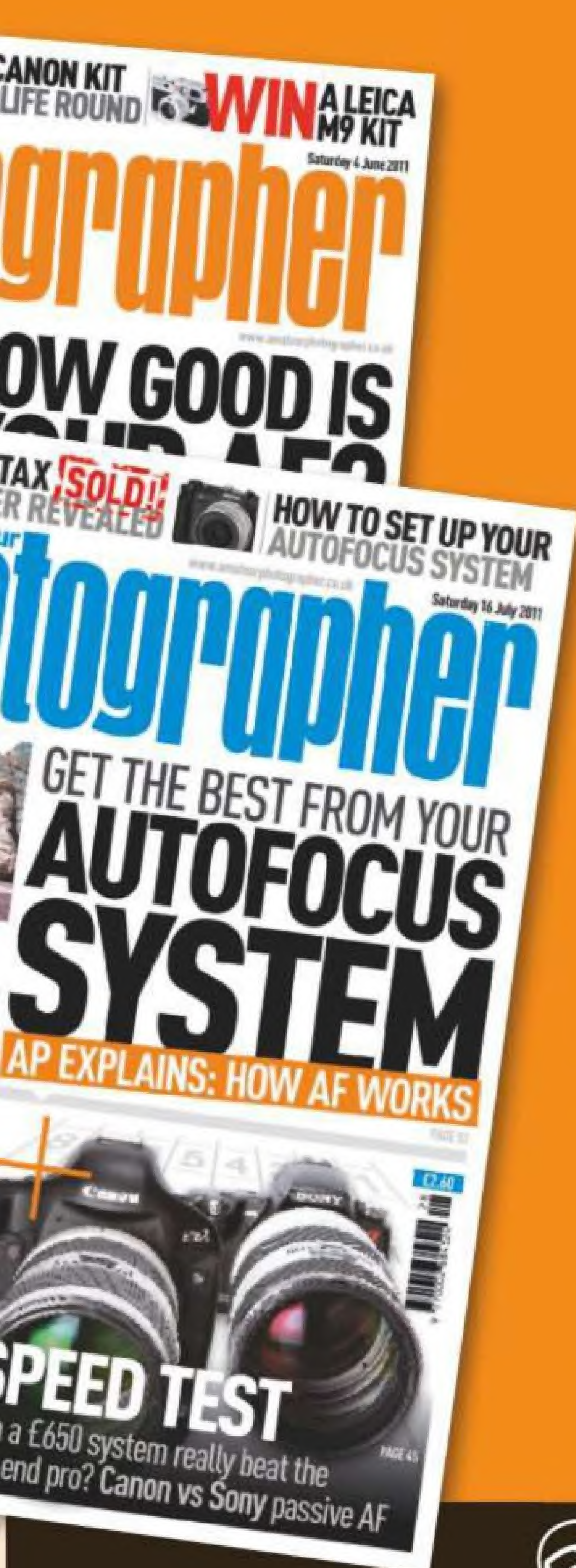


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AP Appraisal



Expert advice, help and tips from AP Editor Damien Demolder

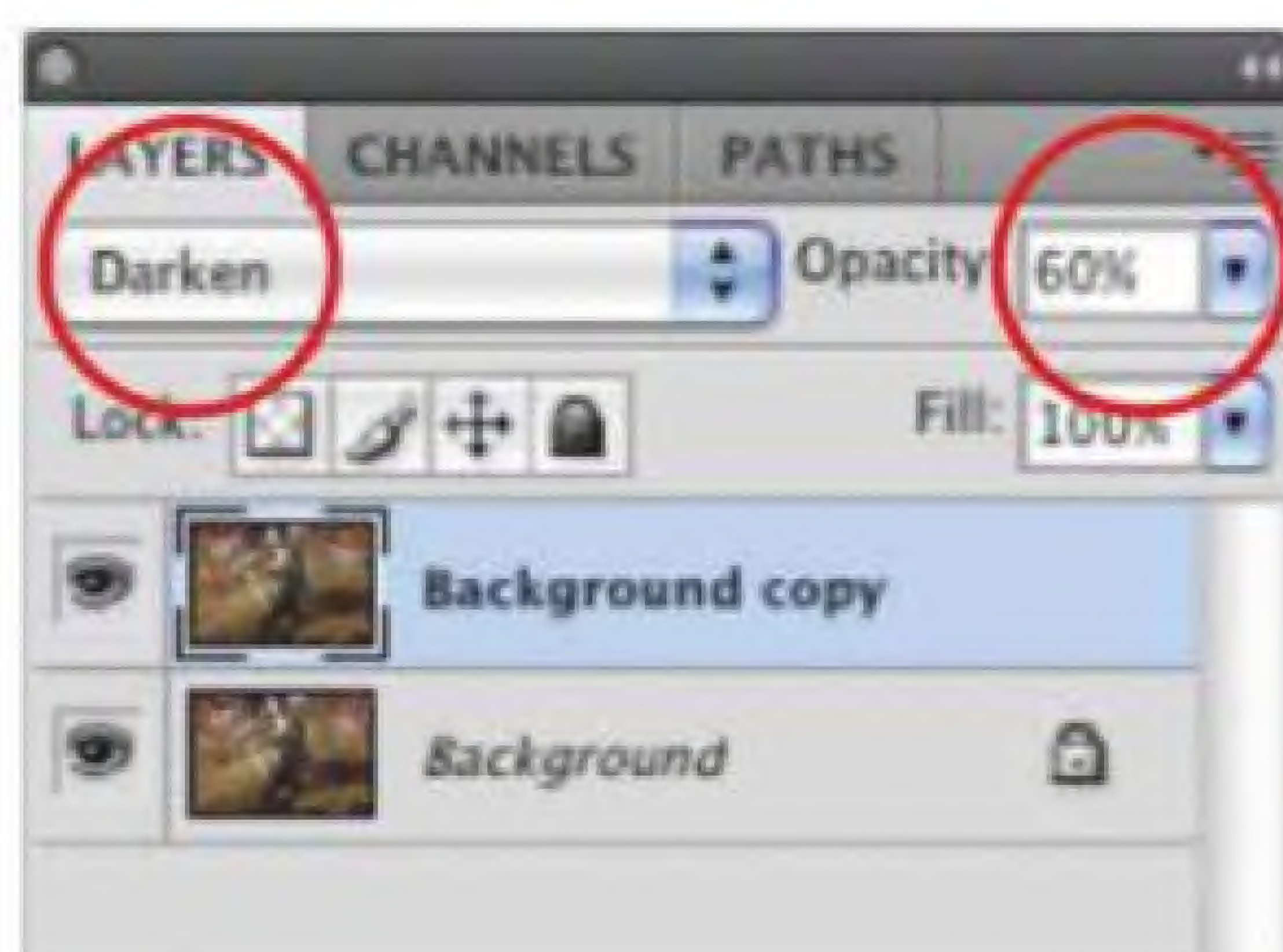
Motocross Peter Hart

Canon EOS 7D, 80-200mm,
1/640sec at f/5, ISO 200

PETER is lucky enough to live close to a motocross track, so he gets plenty of practice photographing bikes jumping, landing and crashing. The shot I'm showing here stands out for me as it isn't showing the bikes on their own, but racing right in front of the audience. It's a back view, which traditionally isn't ideal, but here it works very well as it allows us to see the faces of the crowd and their expressions. It is a picture that is filled with action and excitement, and the framing is excellent.

The only thing that bothers me is the excessive sharpening. Edges have tiny white halos that make them stand out too much, and the picture is so crisp it is hard to look at.

A neat fix for oversharpening is to create a duplicate layer, to which you apply a 2-pixel dose of Gaussian Blur. This should be blended using the Darken mode. The blur then neatly fills in the halos, and the impact can be



**PICTURE
OF THE
WEEK**

carefully moderated using the Opacity slider.

It's a great shot, Peter, and you win my picture of the week.



WIN
Every reader whose picture is chosen to appear in *Appraisal* will win a Camlink CMP1 walking stick monopod worth £19.99. The three-section collapsible walking stick monopod features a wrist strap, ergonomic handle and includes a nifty little compass into the bargain. To find out more about Camlink products, visit www.camlink.eu.com

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Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned

CAMLINK



Portrait Nick Patchcott

Nikon D700, 24-70mm,
1/125sec at f/4.5, ISO 400

THERE are rules governing the focal lengths one should use for a portrait. Rules, like safety catches on guns, are there for a good reason, and before we go breaking them we need to understand why they exist and what they are for. The rules about focal lengths for portraits are a bit misleading, because rather than being about lens focal length they should be about the distance between the photographer and the subject.

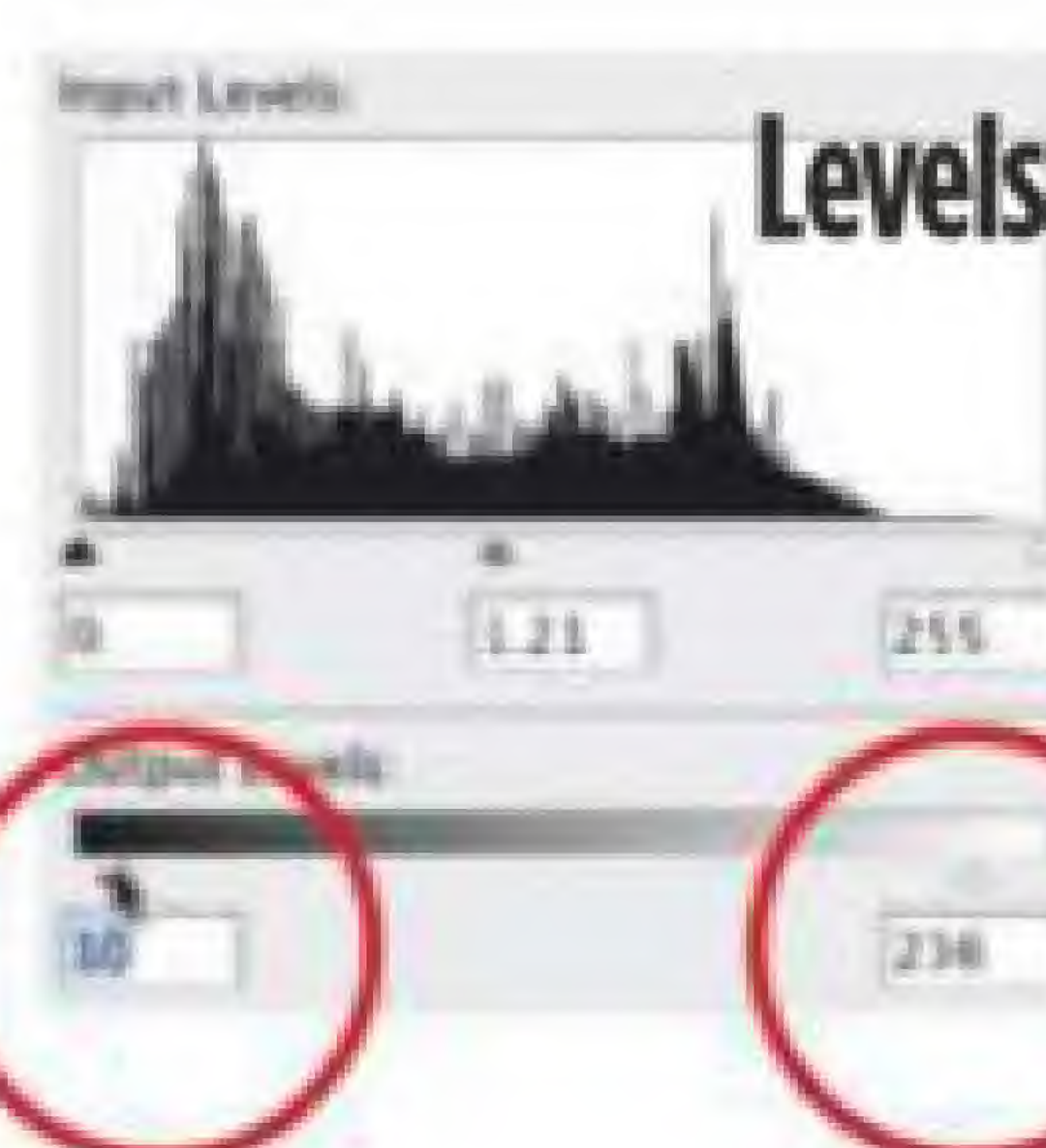
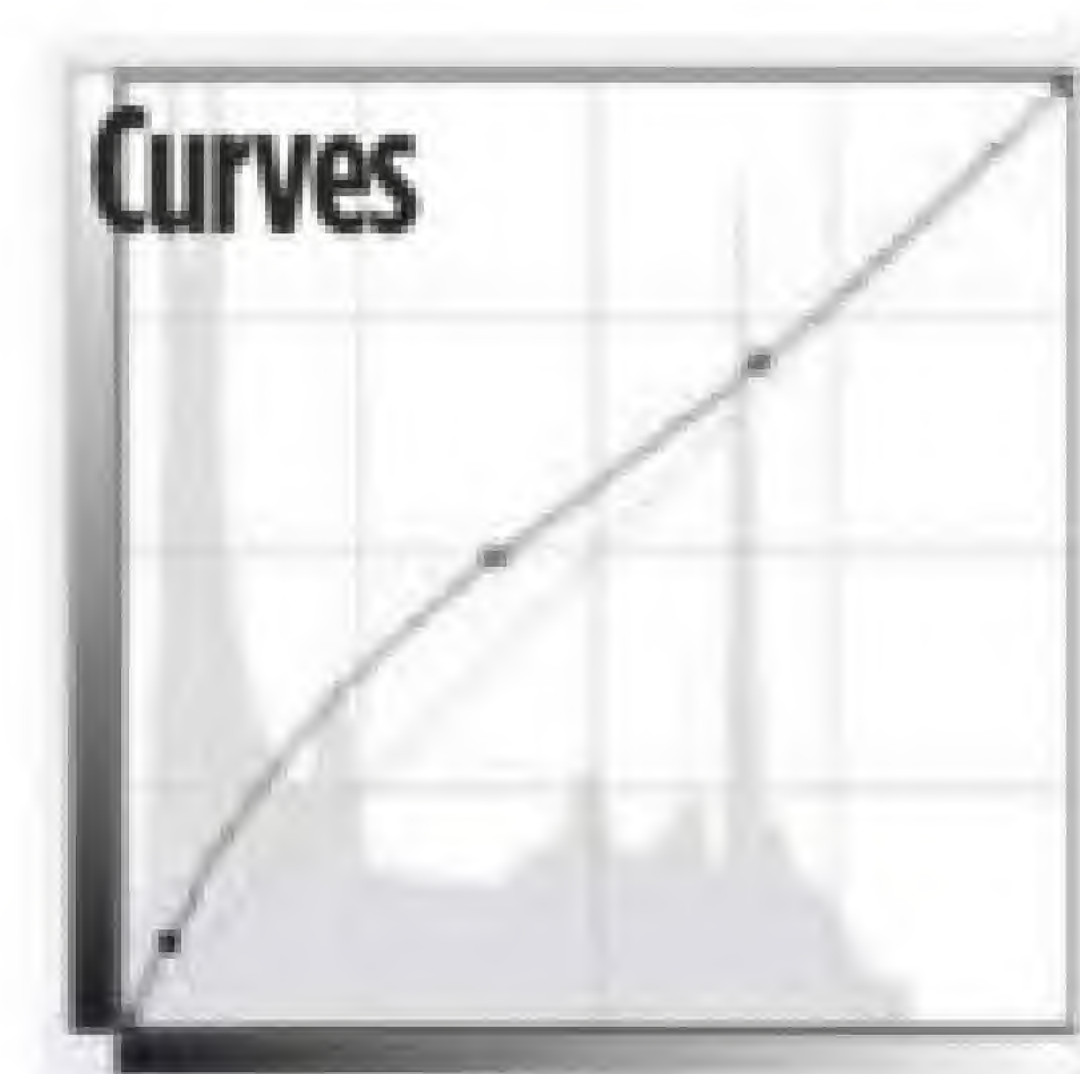
An 85mm lens is ideal for portraits – unless your subject is a mile away or you push the lens up his nose. With an 85mm lens, when you frame the subject comfortably within the viewfinder you will have moved away from your subject by just the right amount.

Here Nick has used a 24-70mm lens at 70mm on his full-frame Nikon D700. The lens is a little wider than ideal for a portrait, but it's nice if you intend to move back to include the room or the environment. Nick's problem is that he has got very close to his subject, filling the frame with her face. As we are so close, her features are distorted and, combined with the desaturated colour, we've



got a portrait that isn't very flattering.

I can't do anything about the subject distance, but I've tried to soften the picture to reduce the 3D effect and to make the subject recess into the frame instead of bounding out of it. Turning the shot black & white has got rid of the pale colours, and an inverted curve has lifted the shadows and midtones to reduce the harsh contrast. I used the Burn tool – set to midtones, 8% – to remove the brightness from the left side of her nose, and then added a fill colour layer at 5% to further reduce contrast while adding a bit of warmth. The final touch was to draw in the output sliders in Levels, to take out the weight of the blacks and to fill the whites with a light tone. The result isn't perfect, but at least now you have some tips on how to soften a subject that is bursting out of a picture when it shouldn't be.



Talacre Lighthouse Gordon Stockley

Nikon D50, 55mm, 1/125sec at f/11

I HAVE never been to Talacre in North Wales, so I was relieved, on typing the name into Google Images, to see that it is the lighthouse that leans and not Gordon – or my eyeballs. The mystery started when I noticed that the wind turbines in the distance are straight, but that the lighthouse in the foreground is not. I tried to straighten it, but the picture just didn't look right. And now that I know it is straight and level – it still doesn't look right. Only people who know the area will be comfortable having this one on the wall.

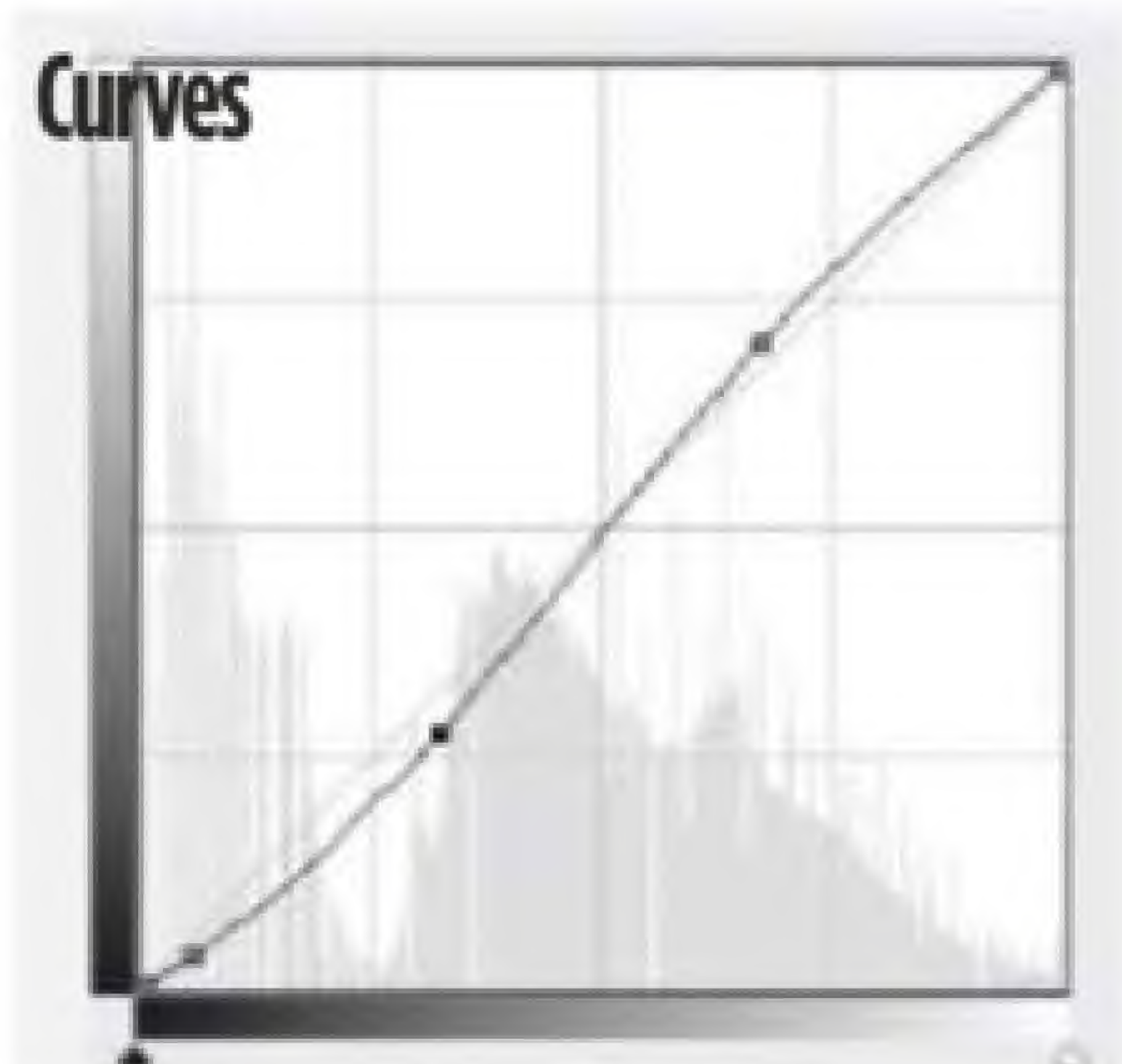
It is a nice shot, though, Gordon, and you say that you wanted to capture the wonderful sunset in the background. The colours of the sunset haven't come out quite as well as they could because you have committed a cardinal sin by shooting a sunset with the white balance set to auto. The camera has looked at the scene, recognised that it's all a bit orange, and has compensated by adding blue and cyan. Using the Levels tool I selected the midtone dropper and sampled the wall of the blue lighthouse. This immediately neutralised the lighthouse and fed the drama back into the sky.

I've added a decent amount of contrast via a curve designed to create differentiation between light and dark tones, but I've

been careful not to allow the beach area or the lighthouse to go too dark.

Peter has presented us with a long thin subject packaged in a big square format, so it seemed to make sense to crop away the excess areas of foreground and sky to make the eye travel more quickly to the subject. A 6:17 panoramic ratio works well, and at the same time creates an element of interest itself.

The finishing touch was to pick out the reflections on the sea, and that split of trapped water on the beach, using the Dodge tool set to Highlights and 8%.



Once I got over the leaning tower I began to rather enjoy the picture, Peter, but set your white balance to daylight and leave it there. AWB has no place in a photographer's vocabulary – except perhaps as an exclamation when you stub your little toe on the leg of the bed.





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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

Lastolite MegaLite softbox £189 Lastolite MegaLite support with wheels £199

www.lastolite.com

ALTHOUGH available without the wheeled support stand, Lastolite's MegaLite softbox becomes vastly more versatile and manoeuvrable when used with it. The silver reflective panel inside the softbox gives an excellent punchy light output when used with either one or two light heads that attach directly to the stand, making a very tidy light source with a remarkably small footprint for a 180x120cm (6x4ft) softbox. The whole unit also can be turned around for a silver reflector surface on the back. There is a full range of angle adjustments around the centre pivot and the height is variable to around two metres (6ft) from the floor. Although simple to adjust and move, an extra pair of hands was necessary when the stands are fully extended.

The quality of light from the MegaLite is exceptional for portrait and product work. Lastolite has produced a premium light shaper that photographers in the past would have had to lash together from wooden battens and diffusion material. In common with many Lastolite products, the whole kit folds down into soft bags to a third of its size, making

location use a real possibility. Do bear in mind, though, that construction time is around 20 minutes and its physical size makes it cumbersome in many domestic settings.

Andrew Sydenham

The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent



Godox Reemix RM II 3-in-1 trigger £59.99

www.studio-flash.com or call 0844 272 7778

THE GODOX Reemix RM II is a 3-in-1 trigger system comprising a transmitter and a receiver. In the hand, the transmitter is used to trigger the camera shutter remotely with synchronicity to all camera drive modes, and includes a 5sec delay mode and long-exposure mode via the receiver mounted to the camera hotshoe. Unfortunately, the hotshoe mount does not fix securely to the camera, but in practice I did not find this to be much of an issue.

For flash photography, the transmitter is attached to the camera hotshoe and the receiver is mounted on a studio flash or flashgun. The system works with any of 16 channels at 433MHz frequency, and a working distance up to 100m (330ft), depending on interference. It is compatible with most flashes, but do check with the manufacturer first.

The device is reasonably made from a tough plastic. Flashgun users will appreciate the umbrella mount on the side of the device, and a tiltable hotshoe mount that fixes to a lighting stand via a 1/4in thread. A sync cable, PC cord, studio flash adapter and dedicated camera cable are included, and extra receivers can be bought separately for multi-flash set-ups. Considering the functionality of the system, the Godox Reemix RM II 3-in-1 trigger is very competitively priced.

Tim Coleman

Amateur Photographer
A well-made and high-quality large area light source



Amateur Photographer
A well-priced and versatile multi-function trigger system



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Fujifilm FinePix F550

The 16-million-pixel advanced compact camera features a 15x24mm lens, raw shooting and GPS.

AP 17 September

AF-S DX Micro Nikkor 40mm f/2.8G

This affordable macro DX lens gives full 1:1 reproduction and focuses down to 16.3cm.

AP 1 October

Sigma SD1

The SD1's new Foveon X3 sensor produces a 14.7MP image from a triple layer 46MP sensor. We compare its results against rival 14MP and 40MP sensors.

AP 8 October

Kodak Portra 160

We test Kodak's updated colour negative film, designed for smooth, natural skin tones.

AP 8 October

Epson Stylus Photo R2000

Epson's mid-range A3 printer on test, with Wi-Fi and networking capabilities, plus larger capacity ink tanks to save money and time.

AP 15 October



Sigma 150mm f/2.8 EX DG OS HSM Macro

Sigma's popular tele-macro lens sees the addition of optical stabilisation and new lens coatings. **Mat Gallagher** discovers just how good this new version really is

MACRO lenses perform the seemingly simple task of close focusing, allowing the photographer to obtain fine detail shots of the smallest subjects. Of course, for such a lens to be considered a true macro, it must reproduce its subject at life size (1:1) on the sensor, regardless of the sensor size. Macro lenses come in various focal lengths, usually from 50mm upwards, but the focal length is important because, the shorter it is, the closer the subject must be to reach full 1:1

magnification. When you use shorter lenses, the subject can become shaded by the lens barrel and potentially be scared away if it is an animal. A longer macro focal length, such as the 150mm, is preferred by nature photographers as it allows them to keep some distance from their subject.

Sigma's 150mm macro lens was first released in 2004. It is the longest of the four true macro lenses in the Sigma range, comprising a 50mm, 70mm and 105mm,

all with f/2.8 apertures. This update is one of several that have been implemented to the range to add stabilisation and the latest glass coatings, both of which should improve the overall performance of the lens. However, with the original version of the 150mm macro often selling for less than £600, the initial selling price of £999.99 for the latest version may seem a little steep.

FEATURES AND BUILD

Although only 45mm longer than the popular 105mm macro (which has also been updated in recent years), the 150mm is much larger. This is due in part to the removable mount collar, which allows a more even balance point for tripod use, and the lens is lengthened further by the substantial full-sized lens hood. The finish is a smooth matt black, which gives the lens a premium feel that is finished off with the signature gold ring around the end of the barrel. The focus ring sits at the front of the lens and is nice and wide, with a smooth action and plenty of resistance to ensure accurate adjustment. This is important here, as the lens will often be used with manual focus. Just a half turn takes the lens from minimum focus to infinity, which sounds quite short but this feels the right balance between accuracy and speed. The focus window sits behind the focus ring and gives measurements in feet, metres and magnification ratio, which is useful for technical work. Autofocus can be limited to above or below 53cm on a side switch, while a manual override is always available in autofocus. Optical stabilisation comes with two settings for full stabilisation (mode 1) or vertical-only stabilisation (mode 2) to allow for panning and claims a 4EV benefit.

The lens is specified by Sigma as DG rather than DC, which means that, although it is optimised for digital cameras, it is not limited to purely APS-C-sized sensors and is suitable for full-frame models. Internally, the lens is constructed of 19 elements in 13 groups, three of which are Special Low Dispersion (SLD) elements, while both front and rear elements feature a Super-Multi Layer coating to reduce flare and ghosting. The front element has a regular 72mm filter thread. The maximum aperture is f/2.8 with a minimum of f/22, although the effective aperture varies according to the focal distance, reducing the aperture by as much as 2 stops at the maximum 1:1 magnification to give an f/5.6–f/45 range. Focusing is internal and uses a Hyper Sonic Motor (HSM) for fast and quiet operation.

We tested a Nikon-mount version of the Sigma 150mm f/2.8. Using an internal motor means it is suitable for all Nikon DSLR models. The lens is also available in Canon and Sigma mounts.

HANDLING

The longer than average focal length and a weight of over 1.1kg make the Sigma 150mm f/2.8 difficult to use handheld, so the stabilisation is much needed – despite the fact that this seems to have helped increase the weight from the 895g of the previous model. With full stabilisation active

DATA FILE

RRP and street price
£999.99

Focal length
150mm

Mount
Canon, Nikon, Sigma

Construction
19 elements in 13 groups
(3 Special Low Dispersion)

Diaphragm blades
9

Aperture range
f/2.8–f/22

Minimum focusing distance
38cm

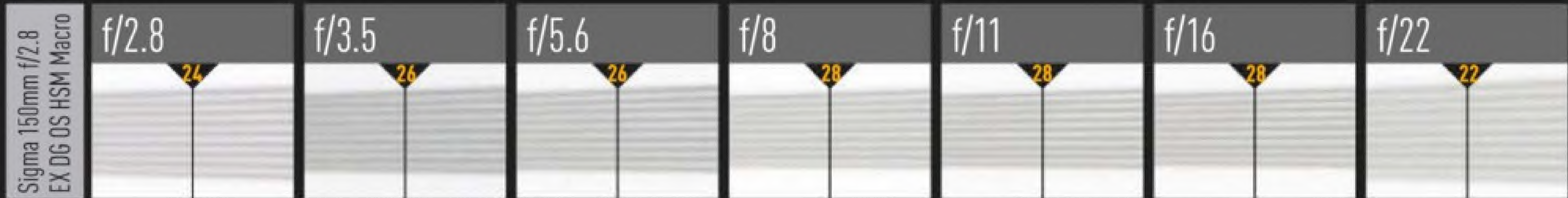
Filter size
72mm

Size
79.6x150mm

Weight
1,150g

RESOLUTION

We placed the Sigma 150mm f/2.8 EX DG OS HSM Macro on a Nikon D3X body and shot our standard resolution test chart. The aperture range shown are the real apertures rather than effective apertures.



Sigma Imaging (UK) Ltd 13 Little Mundells, Welwyn Garden City, Hertfordshire AL7 1EW. Tel: 01707 329 999. Website: www.sigma-imaging-uk.com



‘Manual focusing is responsive and quick to use, especially in combination with the AF’

The lens is handy for close portraits, as it gives really pleasant defocused backgrounds

conditions or are working with a fully open aperture, shutter speeds can be quite slow.

IMAGE QUALITY

The depth of field produced by macro lenses is always very shallow, especially with a longer focal length such as the 150mm. Even with a mid-aperture and a longer focal length, the fall-off in sharpness is pronounced but very pleasant. This makes it a great close portrait lens, too, at least for full-frame sensors. On cameras with APS-C-sized sensors the 225mm+ equivalent field of view is a fairly serious focal length, but arguably even better for those easily spooked garden insects.

There is no doubting the sharpness of this lens, as it reproduces a stunning level of detail that is otherwise difficult to see by eye. The sharpness, although good throughout, peaks between f/8 and f/16, with little loss as you open the lens up fully – so long as you get your focusing spot on. As the aperture reaches its minimum, the sharpness drops a little more and is best kept to a minimum of f/16 or an effective f/32. **AP**

This macro shot at full 1:1 ratio shows the shallow depth of field even with an effective f/5.6 aperture



I was able to produce sharp images at shutter speeds as low as 1/15sec, although keeping above 1/60sec is advisable. I also found that removing the collar for handheld work reduced the weight and made steadying the lens easier. Focusing is relatively rapid and near silent thanks to the HSM system, but the lens sometimes hunts forward and back briefly when making larger changes to the focal distance, although the focus distance limiter switch

will reduce this. Manual focusing is accurate and quick to use, especially in combination with the AF to fine-tune your focus point.

As with all macro lenses, the Sigma 150mm f/2.8 is best mounted on a tripod to give it a steady platform and attempt to quell the minute movements that appear so severe at large magnification. The reduction in effective aperture for close-up work really limits the amount of light reaching the sensor, so unless you have bright studio

Verdict

ALTHOUGH it is not an all-purpose 90mm or 105mm macro lens, a 150mm macro is a very useful optic and the Sigma 150mm f/2.8 EX DG OS HSM Macro is a fine example. Image stabilisation is a helpful addition and makes handholding achievable under reasonable light. Once placed on a steady tripod, however, this lens really excels, with the fast, quiet operation and precise focus ring allowing you to achieve stunning results. None of the competition for this length of macro lens has stabilisation, and Nikon and Canon's own offerings are more expensive. If you're serious about your macro photography, this lens is definitely worth a look.



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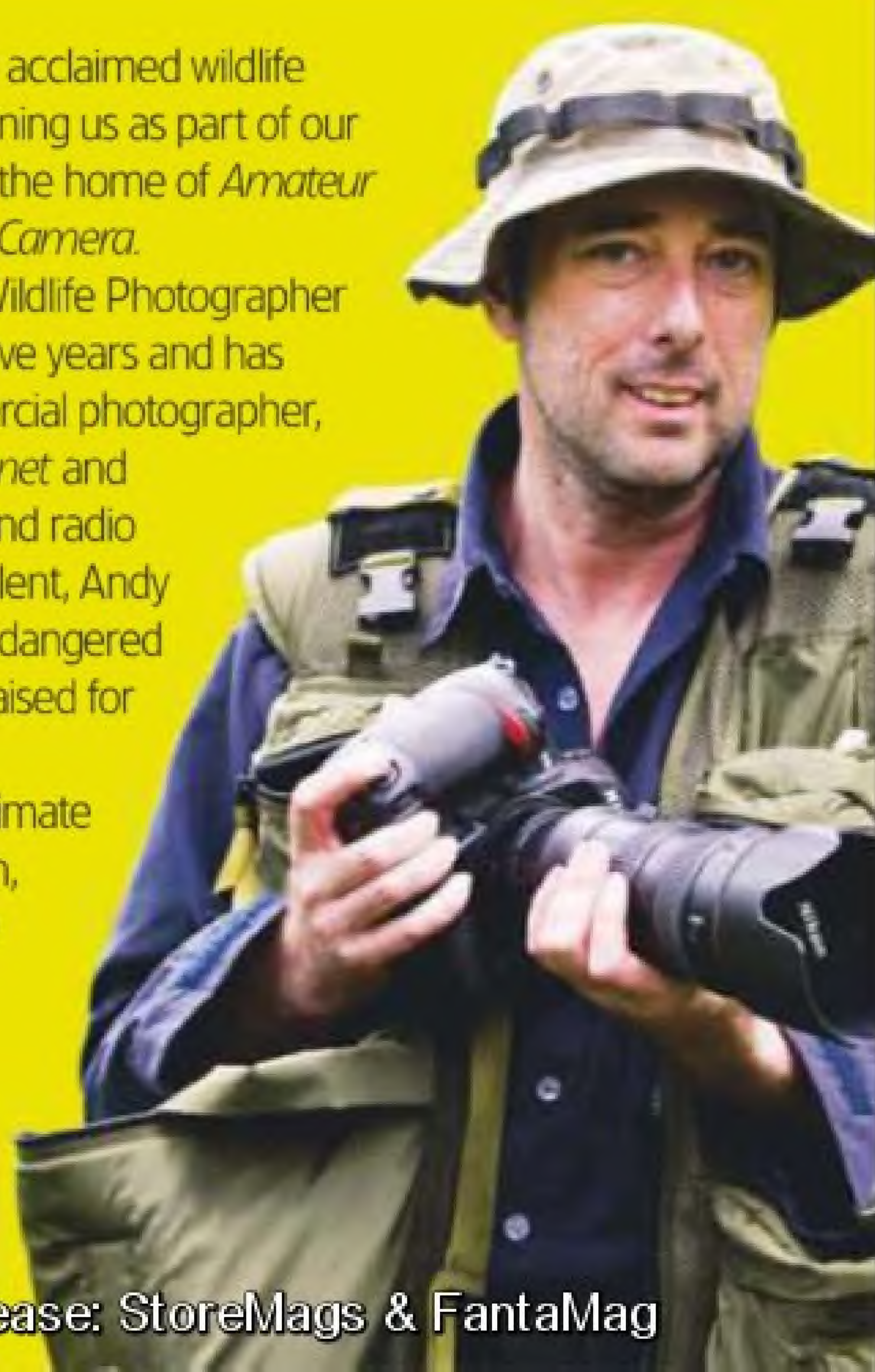
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AP guide to... Advanced landscapes

In the first of a two-part feature on improving your landscape photography, **Richard Sibley** explains how to plan your shoot properly, what to take with you and how best to achieve dramatic compositions

The more preparation you put into taking a landscape image, the greater your chances of producing a fantastic photograph

LANDSCAPES are one of the most popular subjects in photography, and it's one that nearly all photographers turn their hand to at some point. Many photographers choose to take a landscape shot simply because they are in a nice location with great lighting, so they set the camera's aperture to f/16 and click away. However, to be more than just a one-hit wonder in the

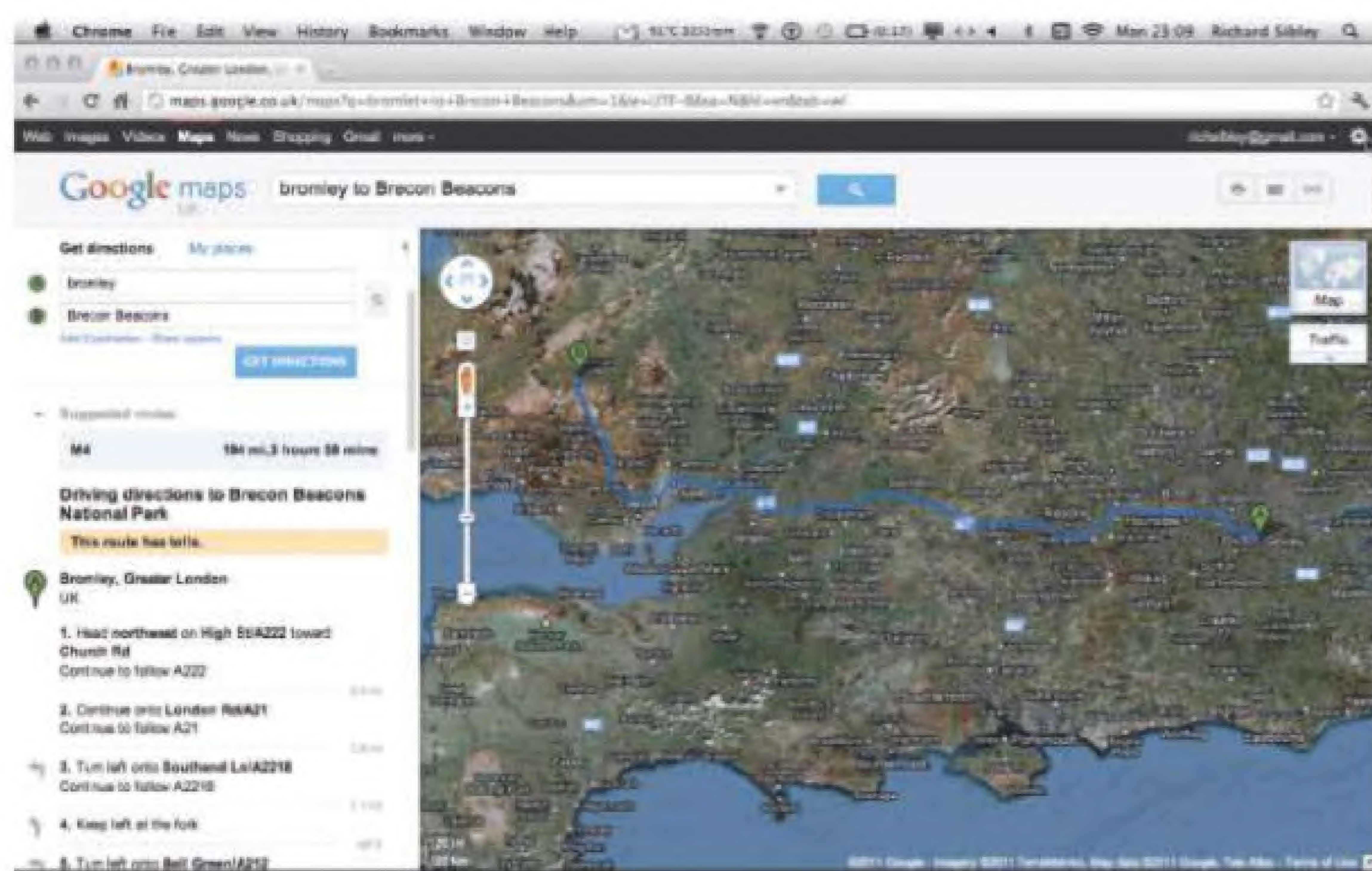
world of great landscapes images, careful planning and preparation are essential, along with compositional skill.

While most photographers are familiar with the basics of how to take a good landscape image, this two-part guide will go beyond the fundamentals and explain how you can capture your best-ever landscape photographs.



PLANNING AND PREPARATION

The key to landscape photography is proper planning and preparation. By knowing exactly when and where to shoot your landscape scenes, you can dramatically increase your chances of success and save a lot of time in the process



Timing is crucial for landscape photography. If you are planning to travel to a location for sunrise or sunset, make sure you know exactly how long your journey will take

FINDING YOUR LOCATION

Look through most photography magazines and you will see the same locations time and again. There are countless sites all over the UK that are notorious for photographers almost having to queue up to take photographs. Places such as Durdle Door in Dorset, or the wooden piers on Derwent Water in the Lake District, are fantastic locations, but with so many images already existing of them it is difficult to make your photograph stand out from the rest. While it isn't necessarily a bad thing to have a great photograph that is similar to someone else's, it is nicer to have your own unique image from your own location, or at least to see how you can photograph the more famous locations differently.

Thanks to the internet, it is now possible to explore locations without having to leave your home, which makes the planning stage of a landscape shoot much easier. The first thing to do is to find out what locations have already been photographed many times before. If you are interested in a particular area, visit Flickr (www.flickr.com) and search for the name of the location. Very few places have escaped the photographer's lens completely, and looking at the images taken by other photographers will give you an idea of how to plan your own image.

Look for features in the landscape, and see how the location changes at different times of the day or in different seasons. All these ideas will be useful when you come to make your final decision about what your photograph should look like.

TIME OF DAY

One of the biggest decisions facing the landscape photographer is what time of day to shoot a particular location. Some of the most fantastic colours, as well as long dramatic shadows, are produced just before and after sunrise and sunset, and these make it the favourite time for most people.

The sun will always rise roughly to the east and set in the west, but consider how

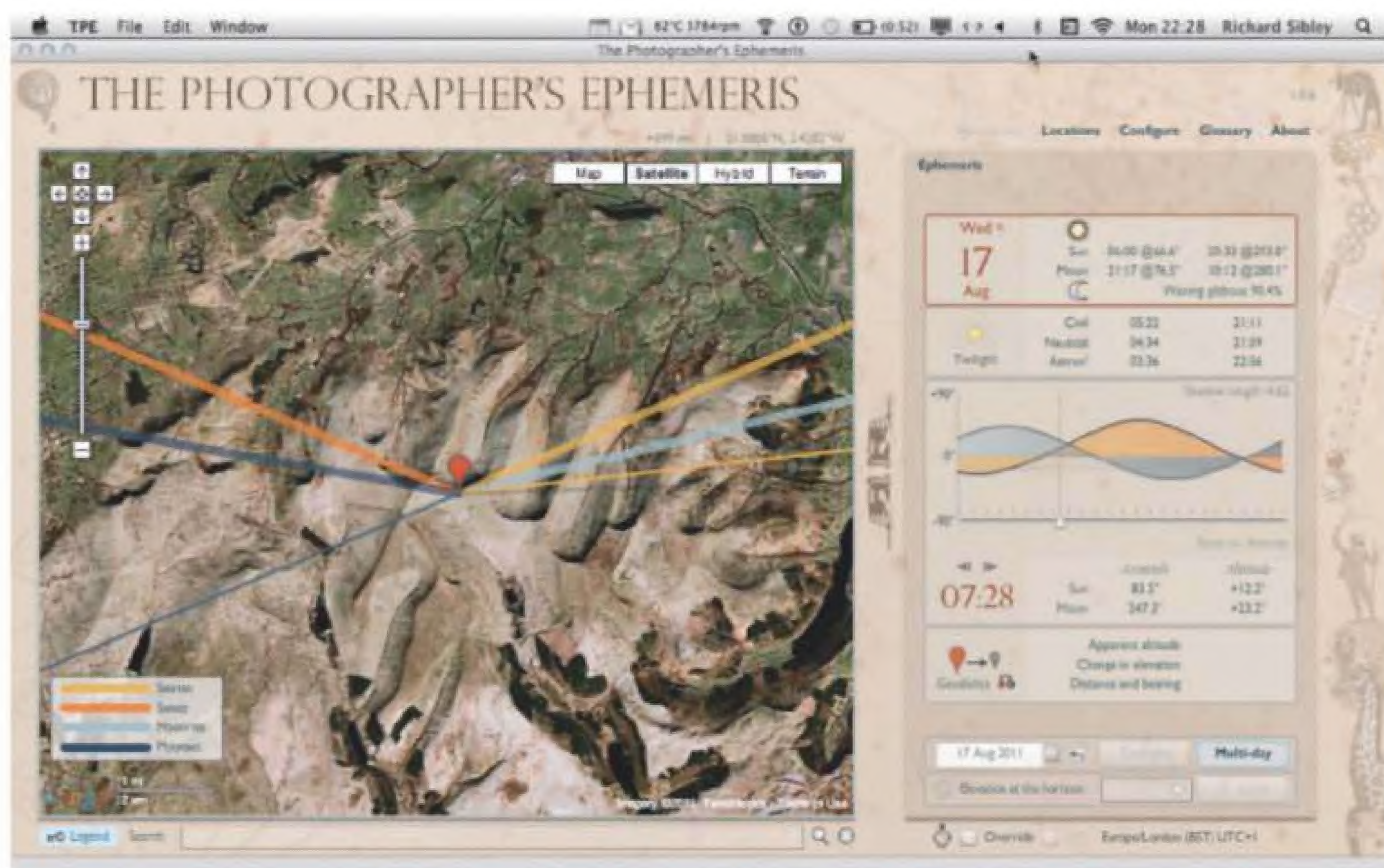
this light will affect what is illuminated in the landscape. Will the side of a particular hill be lit up by the sun during sunrise or sunset? At what time of day will the sun be bright enough to cause a perfect reflection of that hill in the lake?

While these are questions that can be fairly difficult to answer without first visiting the location at different times of the day, there are ways to work out when the light will hit certain features in the scene while you're sitting at home. An Ordnance Survey map will give you a rough idea of where the sun will rise and set in relation to your location, but for a more comprehensive solution try the Photographer's Ephemeris (<http://photoephemeris.com>). This is a simple piece of software for use on either a computer or an Apple iPhone/iPad to calculate precisely where and at what time the sun will rise and set on a specific day at any point in the future.

By using a slider you can see how the position of the sun will change over the course of the day, so if you do want to see the sunlight hit a particular feature in the landscape you can find out at exactly what time this will happen – which will allow you to work out just how far in advance you need to be at the location to set up for the shot.

For example, if you want to photograph a mountain with a lake to its east, the Photographer's Ephemeris will show a map of that location. Moving the slider will change the time of day and show the exact position of the sun throughout. You will then be able to see at exactly what time the sun will be illuminating the mountain from along the lake, allowing you to stand at the far end of the lake and capture the mountain nicely lit

'Some of the most fantastic colours are produced just before and after sunrise and sunset'



The Photographer's Ephemeris can tell you the position of the sun at any given time, anywhere in the world

THE WEATHER

AS UNPREDICTABLE as the British weather can be, most 24-hour forecasts are reasonably accurate and offer at least an idea of what you may be faced with before heading out. So make sure you check the weather beforehand and, if you are determined to head out even if it is going to be pouring with rain, make sure you have packed your camera kit and clothing accordingly. It may seem like common sense, but when that 10% chance of a downpour materialises you'll be thankful that you packed a waterproof jacket and your camera in its water-resistant case.

Checking the weather will not only help you decide whether it is worth getting out of bed or to remind you to take a coat – it can also help to prevent a dangerous situation. Although some of the best-known landscape locations aren't far from a main road, many more are well off the beaten track, out on the moors or in mountainous regions, so always take care and be prepared. If there is the likelihood of a thunderstorm, heavy rain or snow, think carefully about whether you will be safe going out. If you think the conditions are manageable, remember to dress and pack your equipment appropriately.

If you plan to photograph seascapes, knowing the tide times is just as essential as knowing what weather to expect. There is no point turning up at a venue ready to take long-exposure images of a wooden pier heading out to sea if the tide is out and there is a mile of exposed sand when

Wednesday, 17 August

Day	Night
 High 18°C Partly Cloudy Wind: From Northwest at 8 kph Maximum Humidity: 75% UV Index: 5 Chance of Precip: 20% Avg. High: 15°C Record High: NA Sunrise: 06:00	 Low 11°C Rain Wind: From Northwest at 8 kph Maximum Humidity: 94% Chance of Precip: 70% Avg. Low: 12°C Record Low: NA Sunset: 20:34

Last Updated: 10:00 16 Aug (local time), 18:00 GMT

Hourly Forecast

Early Morning	Morning
06:00 13°C Feels Like 13°C Chance of Precip: 10% Mostly Clear	09:00 11°C Feels Like 11°C Chance of Precip: 10% Partly Cloudy
Afternoon	Evening
12:00 16°C Feels Like 16°C Chance of Precip: 20%	18:00 17°C Feels Like 17°C Chance of Precip: 10%

you arrive. Similarly, if you want to photograph the rugged rock pools off the coast of Jersey, you'll want to know when the tide will be low enough to do so.

With safety in mind, it is important to know when the tide will be in. You don't want to be stranded in a bay that can only be accessed at low tide when the water is coming in. To check the tide times around the UK coastline, visit http://news.bbc.co.uk/weather/coast_and_sea/tide_tables/.

what you are carrying to a minimum.

One essential item for sharp images is a remote camera release. Combined with mirror lock-up, this will allow you to keep any vibrations caused by touching the camera, mirror slap or the shutter firing to a minimum.

If you plan to be out for the whole day, it is worth taking a spare camera battery, particularly in colder conditions where the batteries won't perform to their full ability. Also, even if your camera has an in-camera level facility, it is always worth carrying a separate hotshoe-mounted bubble level to help ensure your images are straight.

Besides camera equipment, there are a number of other items you should pack. If you are heading off the beaten track in the Lake District, Brecon Beacons, Dartmoor or a similarly remote landscape, a map and compass should be high on your list. Despite mobile phones being able to access maps, many will require an internet connection that may not be available in a remote landscape. Similarly, mobile phone batteries can also die. With this in mind, make sure your mobile is fully charged and use an in-car charger to keep it topped up while travelling between locations.

The most obvious advice of all is to take a bottle of water and some sweets, chocolate or a banana or two. If you don't stay hydrated or are low on energy, you will

tire more easily and won't be able to stay out taking images for as long.

Also, tiredness can lead to simple mistakes, such as forgetting to shoot in raw or forgetting to set the correct ISO sensitivity.

up by the early morning sunshine. You can work out the time to the exact minute, so you can arrive and set up your camera gear in plenty of time.

Although it is always ideal to know your intended location first-hand, tools like the Photographer's Ephemeris make it possible to know the right time to visit a location in order to catch sunrise or sunset. The information it provides even allows you to calculate where to stand to capture the perfect image. It can save a lot of time, and it means you don't have to get up early and visit your location time and again in an effort to perfect your image.

TRAVELLING

If you are planning to visit your location at a very specific time, such as sunrise or sunset, make sure you allow enough time to get there. If you are driving, take into account any traffic you may face, particularly in the evenings. Also include the time it will take to park and walk to your location, and allow yourself ten minutes to set up your camera and tripod and test your exposure settings.

ACCESS

Make sure you are not trespassing on private land when taking photographs. There are many public rights of way in the UK, with footpaths and bridleways for walkers, horses

and cyclists. There are also paths where the landowner allows people to use walkways across their land, but these are not officially public rights of way. Ordnance Survey maps of 1:50,000 and 1:25,000 scale show public paths.

Certain areas in National Parks, Forestry Commission woodland and National Trust land offer open access. This means that the public has legal foot access to any open area. Some of these areas are clearly marked, but always be sure you are not trespassing on private land by checking local maps and guides.

PACKING YOUR CAMERA BAG

While it is best to pack your camera equipment to accommodate any photo opportunity that you come across, if you are planning to walk for any length of time try to reduce the weight you will be carrying. As you are going to be specifically taking landscapes, I would suggest taking a fixed wideangle lens and a mid-range zoom, such as a 28-70mm or a 28-105mm lens. This will allow you to have a sharp prime lens for most landscapes and a zoom lens to pick out specific subjects in the landscape. If you are driving between different locations, then by all means carry more lenses with you but leave them securely in the boot of your car to keep



ON LOCATION

Once you have reached your chosen location, there is still work to be done before you even start setting up your camera



When positioning elements in the frame, use the rule of thirds as a starting point



A Fibonacci or Golden Ratio curve can be used to help compose images



Use a piece of acetate and divide it into nine equal areas. Then place it in a card frame to make a simple compositional aid

COMPOSITION



With your scene now in front of you, it is time to decide exactly how to compose your image. There are countless ways to do this, and it is up to the photographer to determine a suitable composition for the scene at that particular moment.

There are few rules when it comes to composition, although the rule of thirds is always a good starting point, but by breaking this rule you can sometimes produce some of the most striking images. Another similar method of composition is the Fibonacci curve. Like the rule of thirds, it places key compositional elements along certain points in the curve, and is meant to balance an image and draw in the viewer's eye.

Lone trees, a tractor or farm buildings can all be placed along the rule of thirds intersections to help balance an image and give the viewer a point on which to focus. Equally, placing an object in the centre of the frame can make it powerful and dominant, but it can also make it the complete focus of an image rather than the landscape itself.

Where the viewer is drawn to look can be controlled through leading lines. Winding country roads that cut through a scene, or the ploughed lines in a field, can be used to guide the viewer through an image. Leading lines can provide a sense of scale, which is important if your landscape is otherwise just blue skies and green grass.

The aspect ratio can make a huge difference to the look of an image. Again, there is no right or wrong format for a



When cropping your images, think about what the key elements are. In this example, the 3:2 ratio has a nice balance between the clouds and sunlit foreground



The height at which you take an image can dramatically alter the look of a scene. Here the shallow waves of the low-angle image draw the eye to building

‘Shooting from above eye-level will often result in the camera being angled down slightly to capture the landscape. The result will be that more of the landscape, but less of the sky, is visible’

landscape photograph. Many of Ansel Adams’ images are of a 5:4 ratio, while 3:2 and 4:3 aspect ratios are probably the most common today. However, there is nothing stopping you crop to other, less traditional, aspect ratios.

Although you will probably want to crop the image to a suitable aspect ratio using image-editing software rather than in-camera at the scene, it can be useful to know roughly what you want your image to look like.

To help visualise this, it is possible to change the image format in-camera and then return it to its native aspect ratio before taking the image. Other photographers may use masking tape or card to cover part of the screen to help see their composition. Another trick is to use a series of small card frames with apertures of different aspect ratios cut out of them. Holding these in front of your eye will allow you to see roughly how an image will look, without even having to get your camera out of your bag.

With a camera bag carefully packed and a tripod in tow, it can take a few minutes to set up your equipment once you are in position. For all the good points of a tripod, they can be restrictive when it comes to creatively exploring how to compose a scene. With this in mind, it is a good idea to work out the exact position that you wish to take an image before you set the tripod up. Once again, you can do this using small framing cards to compose the scene, or you can even use a small compact camera, but usually it is best to use your main camera

and take some test images at different angles, heights and positions. Once you have found the height and angle you are most happy with, set up the tripod and lock the camera in position.

HEIGHTS AND ANGLES

With your scene in front of you, it is tempting just to pull out your tripod and take all your images at eye-level, but this isn’t always the best option. We are all used to seeing the world at this height, so by shooting from a lower or higher angle we can create something slightly more unusual, and often more eye-catching.

Shooting from above eye-level will often result in the camera being angled down slightly to capture the landscape. The result will be that more of the landscape, but less of the sky, is visible. Similarly, shooting from a low angle will reduce how much landscape is shown in the middle distance and draw attention to any subjects in the foreground. Think about how your shooting angle will draw attention to different parts of a scene.

Remember that, as well as focusing your attention on one particular area, you can also avoid certain areas. For example if you are standing in front of an amazing cloud formation made all the more dramatic by early evening sunlight bursting through, then tilt the camera upwards to include more of the sky and less of the land. Conversely, avoid a dull, flat, overcast sky by not including it at all in your image. Instead, place the camera up high and shoot with the camera angled downwards.

ND grads are one of the key filters for any landscape photographer

ACCESSORIES

FILTERS

In part two of our advanced landscape guide (AP 17 September) we will be looking at when to use filters and how to use them correctly, but first we will look at what kind of filters you should be considering.

CIRCULAR POLARISER

An absolute must for a landscape photographer is a circular polariser. These filters polarise the light entering the lens and cut down glare and reflections. In doing so, blue skies can be made even bluer, and clear water can become even clearer, which is useful when shooting in exotic locations next to lakes or the sea.

NEUTRAL DENSITY

Neutral density (ND) filters are semi-transparent and neutrally coloured. They filter the amount of light entering the camera, leading to an increase in the required exposure. When shooting landscape images, ND filters are most commonly used to increase the exposure time when photographing lakes or the sea to create a soft, misty water effect.

GRADUATED NEUTRAL DENSITY

Graduated neutral density (ND grads) help to even out the exposure between land and sky. The graduated, semi-opaque finish gradually darkens skies before the gradient fades into the landscape. Using the correct ND grad will darken a bright sky in a scene and balance it with the land. To a certain extent its effect can be replicated by blending different exposures or by darkening a sky in editing software, but it is far better to get it right in-camera.

ULTRAVIOLET

Ultraviolet (UV) filters cut down the amount of UV light entering the lens, which helps to make distant features in

a landscape look clearer. However, most modern lenses are coated to reduce UV light, as are the filters that sit in front of a digital camera's sensor, so UV filters are largely used to protect a camera's lens rather than actually reduce UV light.

TRIPODS

There are few situations when a tripod won't give you a better, sharper image than a photograph taken handheld, but for landscape pictures they are essential for getting the sharpest images, particularly when small apertures are used at dawn or dusk.

If you are planning to hike to your location, then a small, light, four-section, carbon-fibre tripod may be the most convenient. However, in windy conditions, a heavier, sturdier tripod is a better option to prevent camera shake. Most enthusiast photographers don't have the luxury of owning two tripods, so the best one is the one you already own.

If you have one of the lighter tripods, there are ways that you can weigh it down. Many tripods have a hook at the bottom of the centre column. This can be used to attach a weight, to add ballast that will help to prevent small movements of the tripod and act as a shock absorber to reduce any vibrations. Purpose-made sandbags or beanbags filled with sand are available fitted with clips to make them easy to attach to a tripod's ballast hook. Other options could include hanging your camera bag from the hook, or even just a carrier bag filled with rocks or stones picked up at the scene.

If your tripod doesn't have a hook, then string can be wrapped above where the tripod legs meet the centre column. It

The hook on the bottom of a centre column can be used to add ballast to weigh down a lightweight tripod

'ND filters are semi-transparent and neutrally coloured. They filter the amount of light entering the camera'

can then be used to attach a sandbag or your camera bag. Alternatively, you can use a water bottle, and if you are near a water feature the bottle can be filled up on location. Another important factor is making sure that any quick-release clamps on your tripod legs are tight and will hold the legs firm when clamped down. Most tripods come with a key that will allow you to tighten the nuts that provide the resistance against the clamp springs. Before heading out, make sure that when clamped the legs won't slip.

PREVENTING CAMERA MOVEMENT

In strong winds it is not just the tripod that will need to be steady, as the wind will catch the camera and lens, and the tiny movements will cause a loss of a sharpness. To help prevent this, place a sandbag on top of the camera. The extra weight will help to reduce any vibrations.

In windy conditions, use a sandbag or beanbag filled with rice to weigh down the camera



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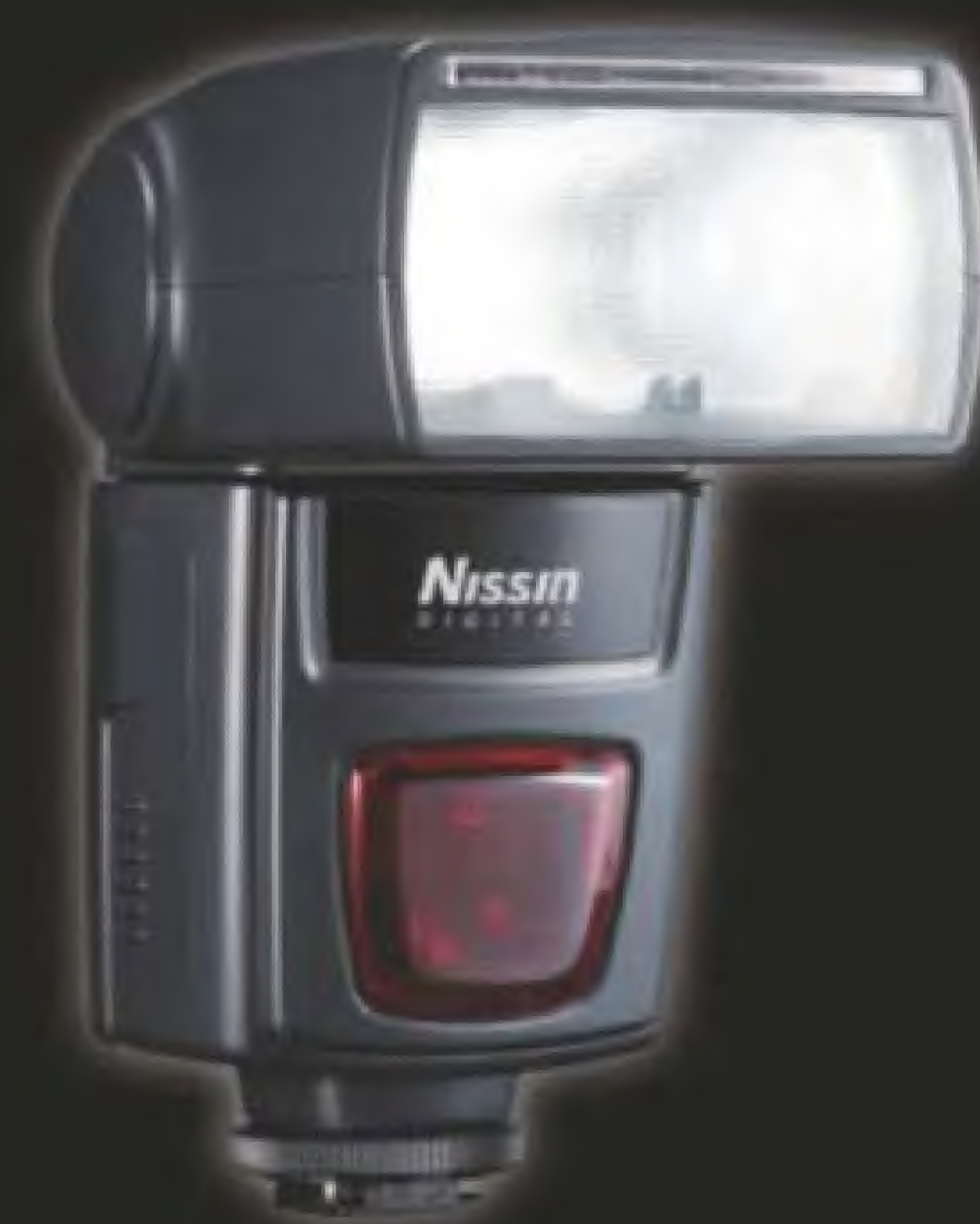
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A QUESTION OF QUALITY

Q I am trying to weigh up the pros and cons of which camera to buy. I am torn between the Fujifilm FinePix X100 and an entry-level DSLR, such as the Nikon D3100. The X100 will cover 80% of my needs with its fixed lens and will be more portable. If I buy the Nikon with a couple of prime lenses, I will have invested about the same amount of money and cover 100% of my needs, at the expense of some portability. I am assuming that the quality of the D3100 will match that of the X100. Am I right in thinking that image quality should be my primary concern when making my final choice? **Vic Lewis**

A The Fujifilm FinePix X100 is an amazing camera that takes wonderful pictures and is a joy to use. Unless you have very specific interest in documentary and reportage, though, I doubt it would satisfy all your needs. The fixed 23mm lens offers the same angle of view as a 35mm lens on a full-frame DSLR, but you may want something wider than this when shooting landscapes, and longer than this when tackling portraits and action.

Like many large-sensor compacts, the X100 is not so much a replacement for a DSLR as an extra camera for those who aren't satisfied with the picture quality of a standard compact camera.

The Nikon D3100 is a great camera, too. While not as feature-rich as its cousin, the D5100, it delivers decent-enough pictures, especially with some

good lenses fitted. I haven't done a comparison between the D3100 and X100, but I'm sure the X100 will give you better image quality at its 35mm (equivalent) focal length than the Nikon would with the same equivalent focal length setting on its kit zoom. You mention you are looking at prime lenses to go with the D3100, though, which will improve image quality no end.

I would be tempted to buy the Nikon D3100 and kit zoom (you might as well because the extra cost is fairly negligible), then try out some prime lenses at your local camera dealer and review the results at home.

A word of warning about image quality: pixel peeping at 100% can turn you into a photographic cynic. Photography isn't all about stunning sharpness all the time. **Ian Farrell**

UPDATE VS UPGRADE

Q Earlier this year I bought a Panasonic Lumix DMC-GF1 in an attempt to find a smaller alternative to my Nikon DSLR. I had been successfully processing and editing my raw files in Photoshop Elements 5, but cannot do so with the raw files from the Panasonic GF1. Out of desperation I've downloaded another raw converter, but I much prefer



ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply send your questions to: apanswers@ipcmedia.com or by post to:

Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

to use Adobe Camera Raw. How can I solve this problem? **Keith Cutting**

A This is one of the most commonly asked questions in AP, Keith, so you are not on your own here. The key thing to realise about raw files is that each camera has its own individual raw file format that is different from any other camera's. This uniqueness means that definitions of each camera's raw file formats must be known to the Adobe Camera Raw (ACR) plug-in in your version of Adobe Photoshop Elements. Since the Panasonic Lumix DMC-GF1 came out long after this software was superseded, the plug-in doesn't know the raw file format and hence won't open such files.

The good news is that updates to ACR are available free of charge from Adobe's website (www.adobe.com/cameraraw). The bad news is that updates to the ACR plug-in are only for current versions of Photoshop, Lightroom and Elements, which means you'll need to upgrade your software to its current version to get the new raw-file definitions.

Some would say this is a cynical move by Adobe to get money in the bank from people forced to upgrade. Others will point out that testing new plug-in releases on multiple versions of the software makes it uneconomical. I'll leave you to dwell on that one. However, an upgrade costs £65, which I think is pretty good value considering the extra features you get compared to version 5.

A free workaround is to download the DNG converter from Adobe's website (www.adobe.com/dng). This will use the most recent version of the Camera Raw plug-in to convert your Panasonic GF1 raw files to DNG open-source raw files that can be opened and edited with your existing Elements 5 application. It's an extra step in your workflow, though, and I think an upgrade to your software is long overdue. **Ian Farrell**



WHEN TO USE RGB AND SRGB

Q In Tim Coleman's excellent guide to professional printing (AP 6 August), he suggests using Adobe RGB instead of sRGB both in-camera and on computer for achieving top-quality prints. My wife and I both shoot raw all the time and I have seen other authors suggest that the colour space need only be chosen at the raw conversion stage, making the in-camera selection redundant. Is this correct? If so, does Tim's advice primarily apply for those shooting JPEGs? **Simon Garrett**

A You are correct, Simon. Setting the colour space in-camera is really only important when shooting JPEG files. When raw-sensor data is processed into

f/AQ

What is a neutral density filter?

So many of the effects we used to create with in-camera filters are now replicated to equal or better the effect with post-processing, but there are a few optical filters that are still worth using. One is the humble neutral density (ND) filter, which does nothing except cut down the amount of light coming in through the lens. It has no visual effect on the image at all – or at least, it shouldn't do.

ND filters are useful when you want to use a long shutter speed to blur movement, but conditions are too bright to do so without causing overexposure. A 3-stop ND filter can take a shutter speed of 1/30sec and transform it to 1/4sec,

which will have quite an effect.

Similarly, you might want to shoot at a very wide aperture but conditions are so bright you haven't got a shutter speed fast enough to let you. Alternatively, you might be up at the maximum sync speed of your camera. Here an ND filter can let you shoot at f/2, for example, while lengthening the shutter speed down to more normal levels.

ND filters come in different strengths, and there is no consistency between how different manufacturers label their products. Some quote the number of stops of light absorbed (a '3-stop ND'), while others give an ND number equivalent to the amount of light transmitted ('ND8' equalling a transmittance of 1/8, for instance, or 3 stops). You might also see optical density (OD) quoted, and a 3-stop ND filter has an OD of 0.9. For such simple devices, ND filters are named in a very confusing manner. Below is a summary table showing some common ND filter strengths. **Ian Farrell**

ND number	Light transmittance	Optical density	F-stop reduction
ND2	1/2	0.3	1
ND4	1/4	0.6	2
ND8	1/8	0.9	3
ND 1024	1/1024	3.0	10

FROM THE AP FORUM

Apparent aberration

BruceClark asks I have just bought a Tamron SP AF 10-24mm f/3.5-4.5 Di II LD lens for my Canon EOS 400D. I have taken a few shots at the shortest focal length and noticed that the predicted chromatic aberration is fairly apparent. The software that I got with my camera (Canon's Digital Photo Professional) does have a utility that attempts to remove the problem, but it doesn't support the Tamron lens. Can anyone recommend any image-processing

software that will process the CR2 files produced by my camera and attempt to help with the issues that I am finding?

Fen replies When I was using a Sigma 10-20mm on my old Canon EOS 20D, it used to do the same. I found putting a grad filter on the lens sorted out the problem. I know it's a bit of a pain, but it worked.

Stevet replies If your lens is the Tamron SP AF 10-24mm f/3.5-4.5 Di II LD Aspherical (IF), it is supported by DxO Optics Pro. Visit www.dxo.com/intl/photo. The standard version supports this lens with the Canon EOS 400D.

Ian Farrell replies Correction for this and several other Tamron lenses is now included in the latest Adobe Camera Raw plug-in. If you use Photoshop CS5, Photoshop Elements 9 or Lightroom 3.4, you can take advantage of it.

a JPEG, a specific colour space is used – in this case, either sRGB or Adobe RGB. The camera's processor does this when it makes the JPEG file in-camera, or you can do this yourself when processing a raw file in Adobe Camera Raw (ACR), Aperture or whatever software you use.

In ACR, look for some link-like text at the

bottom of the screen. Click this and you'll be presented with options, including the size at which the file is opened in Photoshop or Elements, the colour depth (8/16-bit) and colour space. Choose from sRGB and Adobe RGB here. In Adobe Lightroom and Apple Aperture the colour space is chosen in the Export... dialogue box. **Ian Farrell**

In next week's AP
On sale Tuesday 13 September

FIRST LOOK

SONY ALPHA 77
AND NEX-7

Hands-on preview of Sony's new 24-million-pixel Alpha 77 and NEX-7 cameras. Finally, Sony addresses the serious enthusiast photographer



CONTENT FOR NEXT WEEK'S ISSUE MAY BE SUBJECT TO CHANGE

PHOTOJOURNALISM



TOM STODDART

We talk to one of the greatest photojournalists about his photo essays on serious world issues and the future of photography

AP GUIDE TO...

ADVANCED LANDSCAPES: PART 2

Richard Sibley explains how to use filters, set up your camera correctly and edit your final image

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SCANOGRAMS

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Olympus Pen E-PL3

It is smaller, lighter and has undergone a dramatic makeover since its predecessor. We get to grips with the new-look Olympus Pen E-PL3 (Lite)

Tim Coleman
Technical writer

THE MICRO four thirds market is hotly contested between Olympus and Panasonic. In just over two years we have seen three generations of cameras from both manufacturers. The digital Olympus Pen range currently includes three cameras, with the E-PL series a continuation of the company's thrust towards ever-more compact models. The E-PL3 is smaller, lighter and virtually unrecognisable from the classic look of its predecessors, the E-PL1 and E-PL2.

Due to its small size, the E-PL3 is also known as the Pen Lite. The camera loses the built-in flash present on its predecessors, which instead finds its way onto the larger E-P series, specifically the E-P3. The divide between the two Pen

series is growing, it seems. At the same time, Olympus has announced the Pen E-PM1, otherwise known as the Pen Mini. This model has a much simpler button layout – the absence of a shooting mode dial, for instance – and is therefore designed for those new to photography. It doesn't feature a tiltable screen, either. Consequently, the E-PL3 offers a good trade-off between the functionality of the E-P3 and the compact size of the E-PM1.

FEATURES

While the E-PL3 uses the same 12.3 million pixels as its predecessors, the sensor is in fact a refined version, claimed to have improved noise performance. As a result, the sensitivity range is extended to ISO 200–12,800. Images are processed using the latest TruePic VI engine, with a JPEG file taking 1sec, a raw file 1.5secs and raw+JPEG combined capture 2secs. The camera can still be used while the images are being processed.

Included among this new model's

AT A GLANCE

- 12.3-million-pixel Live MOS sensor
- Wireless flash control
- 3in, 460,000-dot, tiltable LCD screen
- Available in black, white, silver and red
- Street price around £550 with 14-42mm lens

refinements is an improved frame rate of up to 5.5 frames per second, for up to eight frames in raw+JPEG and 12 frames in JPEG. Furthermore, focusing is quicker this time around, and the system makes use of full-time continuous AF for near-instant AF in good light. The camera has 35-point AF, which marks a considerable upgrade from the 11-point system found on the previous generation of cameras.

One advantage the Olympus Pen series has over its competition is its capability. With no built-in unit, the wireless system must be controlled using the included external flash or any of the compatible FL-36R, FL-50R or new FL-300R flashguns. The included flash has a guide number of 7m @ ISO 100, which is similar to most built-in flashes and useful for only close-range subjects.

Most cameras these days are flooded with filter effects. The Art Filters from Olympus now offer greater manual control for the user to combine filters and add extra effects such as a border, and to create some interesting and genuinely pleasing results that even hardened photographers should appreciate. Dramatic tone is great for injecting a little punch into scenes with flat light. There is also a new 3D filter mode present, which works by taking two consecutive pictures.

The compact system camera is maturing into an ever-more appealing system as new lenses and accessories are developed. At the time of the E-PL3's release, Olympus also announced 45mm f/1.8 and 12mm f/2 lenses. The latter is yet another good, sharp pancake



→ optic, perfectly complementing the camera's compact size. In-camera stabilisation works via sensor shift, so the lenses do not need to include this function.



BUILD AND HANDLING

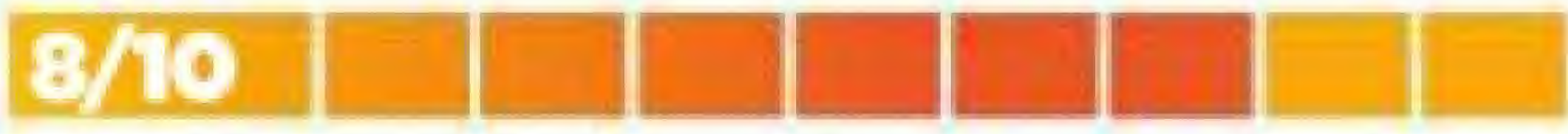
From an aesthetic point of view, the style of the E-PL3 shows the most significant update of any Pen model. As before, it is available in black, white, silver and red, but the body is smaller and has a distinctly more modern feel. The front surface is smooth and slippery and, with no grip to speak of, the thumb pad on the rear is heavily relied upon.

This slick design is something of a departure from the classic retro feel of an Olympus Pen, and nods more towards the compact Olympus XZ-1. Whether or not this detracts from the camera's appeal is down to personal taste, but I for one miss the old charm.

Weighing 265g (body only) and measuring 109.5x63.7x37.3mm, the E-PL3 is the most compact E-PL model yet and virtually the same size as the XZ-1, although a little heavier. A new design does see the lens mount protrude an extra 10mm in depth, however.

As already stated, an external flash is included instead of a built-in unit, presumably – as with the Sony NEX-5 – to make the device as small as possible. The flash complements the new style of the camera, and flips up into a forward-pointing position. It connects via a hotshoe and an accessory port, and is able to communicate wirelessly with other flashguns. And the similarities between the E-PL3 and the Sony NEX-5 do not end here: the E-PL3 also introduces a tiltable LCD screen into the Pen range for the first time.

One slight frustration, however, is that the sensor does not correctly orientate the files, so portrait-format images will need rotating post-capture.



WHITE BALANCE AND COLOUR

In a variety of conditions, such as bright sunlight, overcast skies and indoor tungsten light, the auto white balance of the E-PL3 gives no cause for concern. For those few situations where it may struggle, taking a custom white balance is simple.

It is in the manual control of white balance and colour that the E-PL3 is really strong. The comprehensive white balance options include Kelvin adjustment, custom settings, the usual six presets and white balance bracketing to maintain warm or cool colours.

I generally stuck to the natural colour mode, which gives a good balance between the vivid and muted colours produced in other colour modes. I also enjoyed using the monotone mode, for which a vast number of filters can be applied for different image types. For example, monochrome

Facts & figures

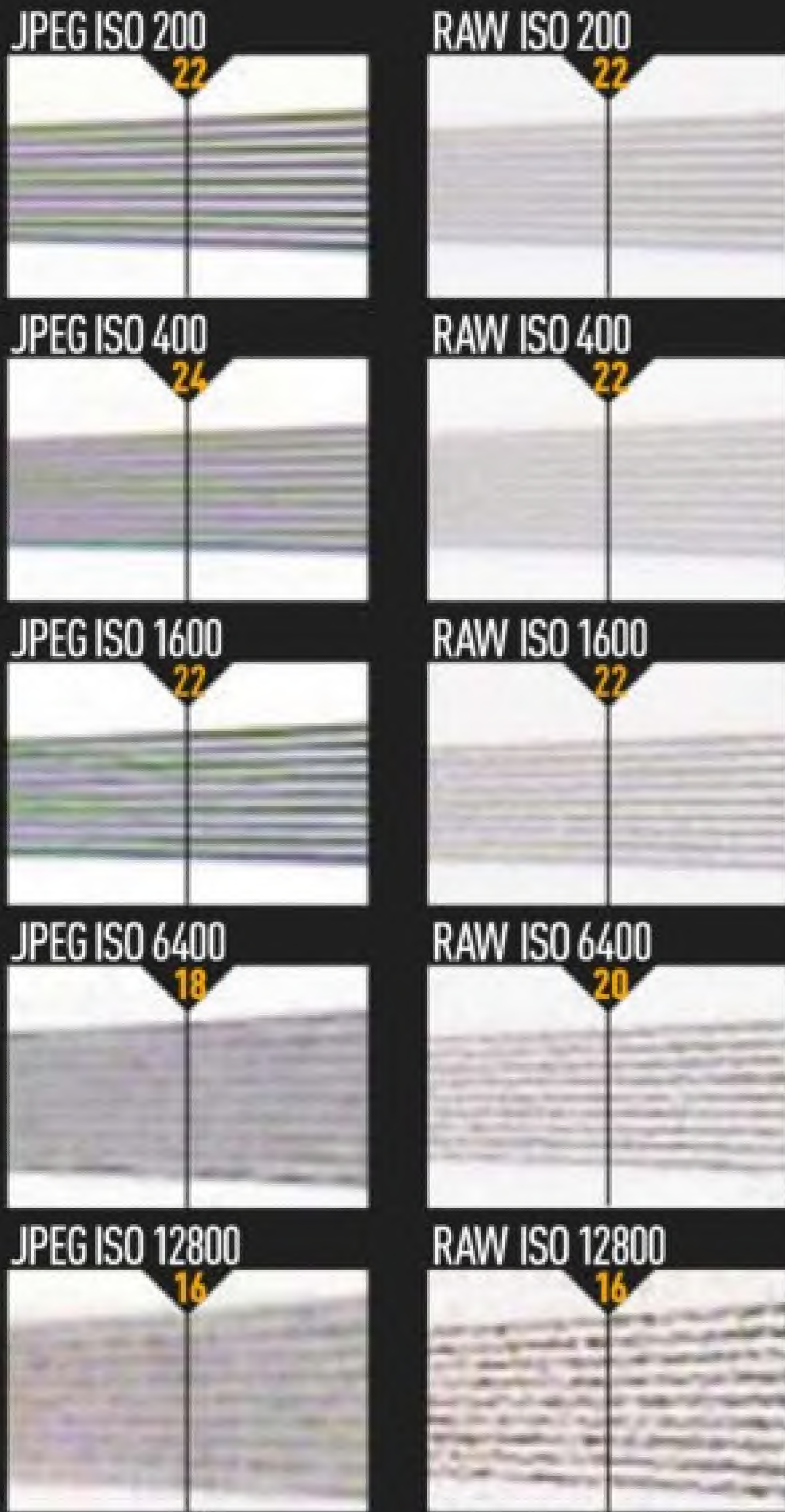
RRP	£549.99 (body only)
Sensor	12.3-million-effective-pixel Live MOS
Output size	4032x3024 pixels
Lens mount	Micro four thirds
File format	JPEG, ORF (raw), AVCHD/motion JPEG
Compression	2-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Focal-plane shutter
Shutter speeds	60-1/4000sec + bulb
Max flash sync	1/180sec/1/4000sec (Super FP mode)
ISO	200-12,800
Exposure modes	PASM, iAuto, 23 scene modes, 10 art filters
Metering system	324-zone multi-pattern TTL digital ESP, spot, centreweighted, highlight, shadow
Exposure comp	±3EV
White balance	Auto, 6 presets, manual, 2 custom modes
White balance bracket	Yes
Drive mode	3fps
LCD	3in, 610,000-dot touchscreen OLED
Viewfinder type	N/A
Field of view	100% (live view)
Dioptre adjustment	N/A
Focusing modes	Single, continuous, manual, tracking
AF points	35-point system, touch focus, face and eye detection
DoF preview	No (via test picture)
Built-in flash	Yes, GN 7m @ ISO 100
Video	1080 HD 60i, AVCHD, 720p Motion JPEG
External mic	Yes (accessory port only)
Memory card	SD/SDHC/SDXC
Power	Rechargeable Li-Ion (330 shots)
Connectivity	USB, HDMI
Weight	321g (without battery)
Dimensions	122x69.1x34.3mm

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RESOLUTION, NOISE & DYNAMIC RANGE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the kit lens set to 50mm (75mm equivalent). We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution at the specified sensitivity setting.



with a green filter is ideal for portraits, and the sharpness, contrast and tone of monochrome can then be adjusted, too.



METERING

Like the E-P3, the E-PL3 makes use of a 324-zone, multi-pattern, metering system. This ESP evaluative system provides good exposures within the constraints of the dynamic range, but like most cameras with a smaller sensor, exposures benefit from at least 1/3EV underexposure to

maintain extreme highlight detail.

Spot metering is available for any of the individually selectable 35 points in the large central area of the frame, with an option for spot metering for a highlight or shadow value. This is good to have considering the slightly more limited dynamic range.



NOISE, RESOLUTION AND SENSITIVITY

Like every digital Olympus Pen camera, the E-PL3 features a 12.3-million-pixel

No filter



With dramatic tone filter



Live MOS sensor. Some may consider this a sticking point when compared to some Panasonic Lumix G models, which offer an approximately 16-million-pixel sensor. In reality, only those who regularly view pictures larger than around A3 in size will appreciate the difference.

In raw mode, resolved detail remains at 22 on our charts all the way up to ISO 1600. It only really tails off at ISO 12,800, which, along with ISO 3200 and 6400, is classed as an extended setting. This maximum level of resolved detail is fairly standard for a camera of this level, although the performance at higher sensitivities is good.

Olympus claims that the camera's new engine combines with the sensor to improve noise performance, when compared to previous Pen models. There are slight signs of luminance noise at ISO 400 and these become particularly noticeable at ISO 1600 and upwards, while chroma noise creeps in at the highest ISO 12,800 setting.

26/30

AUTOFOCUS

An improved 35-point AF system covers a large central area of the frame, making it pretty handy in tracking AF mode. It is easy to select any of these points individually in spot AF via the control wheel.

As we explained in our test of the Olympus E-P3 (AP 13 August), the claim of having the world's fastest AF does not cover every situation. In good light, the AF is close to instant using the full-time AF mode and a compatible lens. This works on the basis that the camera will often be close to the focus point already. Even so, the system is still impressive.

In lower-contrast light, however, like many AF systems, the contrast-detection AF often needs to hunt back and forth to find the point of focus. In this case, the E-PL3 cannot match the speed of an AF system from a current mid-range DSLR.

8/10

LCD, VIEWFINDER AND VIDEO

The E-PL3 features the first flip-out screen of any digital Pen-series camera, although the resolution remains at 460,000 dots. Without delving into a fully articulated screen versus tiltable screen argument, the benefits of the latter include a sturdy build, quick single-motion positioning and increased subtlety.

The screen is in 16:9 format, which will appeal to video users, but photographers shooting in the highest 4:3 format will experience a black border along the left and right edges. This space is used to contain the shooting options. It is worth checking whether the screen will flip out fully in both directions when the camera is mounted on a tripod. I found the screen particularly useful for discreetly shooting from the hip when photographing street scenes, as well as when holding the camera up over crowds. It is a great improvement over a standard fixed screen.

As with all digital Pen models, there is no viewfinder; instead, an optical or electronic viewfinder can be purchased separately. During my testing I used the VF-1 optical viewfinder, which slots onto the hotshoe easily and suits the body of the camera perfectly. This is a good option when bright



Above: The in-camera Art Filters include the dramatic tone effect, which produces a pseudo-HDR image

light renders the LCD screen too dark to view. A viewfinder is, however, a fairly expensive accessory to buy.

The E-PL3 now offers full HD, 1080i video shooting at 60fps, complemented by stereo sound recording and an option for an external microphone via the microphone adapter set.

8/10

DYNAMIC RANGE

The main sticking point of a smaller four thirds sensor when compared to the larger APS-C format is that the dynamic range is not as wide – typically by at least 2EV. This extra 2 stops of light captured by the APS-C format is not so much of an issue when a scene has a fairly even tone, but when shooting an overcast landscape, for instance, more highlight detail will be lost if exposing correctly for the midtones.

7/10

Verdict

WITH the core of the Olympus Pen models the same, the E-PL3's makeover successfully creates a marked physical difference between it and the larger E-P3. Those desiring a compact and modern-styled body will be happy. A tiltable screen aids handling and, when the camera is used with a sharp pancake lens, it is not only great fun but also produces good-quality images.

		1	2	3	4	5	6	7	8	9	10
Amateur Photographer											
Tested as a compact system camera											
Rated very good											
82%											
FEATURES	8/10										
BUILD/HANDLING	8/10										
NOISE/RESOLUTION	26/30										
DYNAMIC RANGE	7/10										
AWB/COLOUR	9/10										
METERING	8/10										
AUTOFOCUS	8/10										
LCD/VIEWFINDER	8/10										

Professor
Newman
explains...

Tilt-and-shift lenses

Professor Bob Newman explains how tilt-and-shift lenses correct for optical anomalies

THE HUMAN eye is often quoted as the pinnacle of camera performance, but in fact it is a very poor camera. With a very simple lens and a not-quite-spherical image surface, the human eye is prey to almost every fault known to the science of optics. Fortunately, it is used with a superb image processor in the form of the human brain. The corrections that the brain makes would be impossible based purely on the information received from the eye, but it can perform them because it works from an a priori model of the expected shapes of familiar objects and the geometry of known scenarios. Optical illusions involve creating scenes that the brain misinterprets according to the geometric models it sees to reconstruct 'correctly' the scenes we see.

A straightforward camera is not equipped with an image processor. This results in situations where a camera will render a scene correctly according to optical principles, but the results will not be how the brain usually interprets the same scene. Sometimes the results can be used creatively, but at other times they can be simply distracting. In the absence of an image processor, optical methods are needed to 'correct' the scene to match what our eyes (actually our brains) see. The means adopted are tilt-and-shift lenses. 'Tilt' and 'shift' refer to two adjustments that are used to correct two different problems. In theory, there could be separately equipped 'tilt' and 'shift' lenses, but usually they are combined together in the same objective.

SHIFT

The brain's image-processing ability is adaptive, as the geometric models it works from are continuously added to as a result of the visual experiences we have. Although perfect rectangles, boxes and straight lines didn't exist in our primeval environment, they are common in the world that most of us live in today. Thus, when you see the wall of a building, your brain assumes that the wall is rectangular and perpendicular to the ground (unless there are many other sources of information that suggest this is not the case) and this is how you will 'see' it. A camera, however, will not render a wall in that way, unless it is perfectly positioned normal to the mid-point of the wall from a vantage point at infinity. Usually, images of the side of a building are taken at some finite distance, looking up at the building from a vantage point on the ground (Figure 1). In this circumstance the top of the building is further from the camera than the bottom, so the magnification is smaller and it will



Figure 1

When taking a picture of a wall from the ground, the top of the wall is further away than the base, so its magnification is reduced. The result is that the wall appears to be leaning backwards

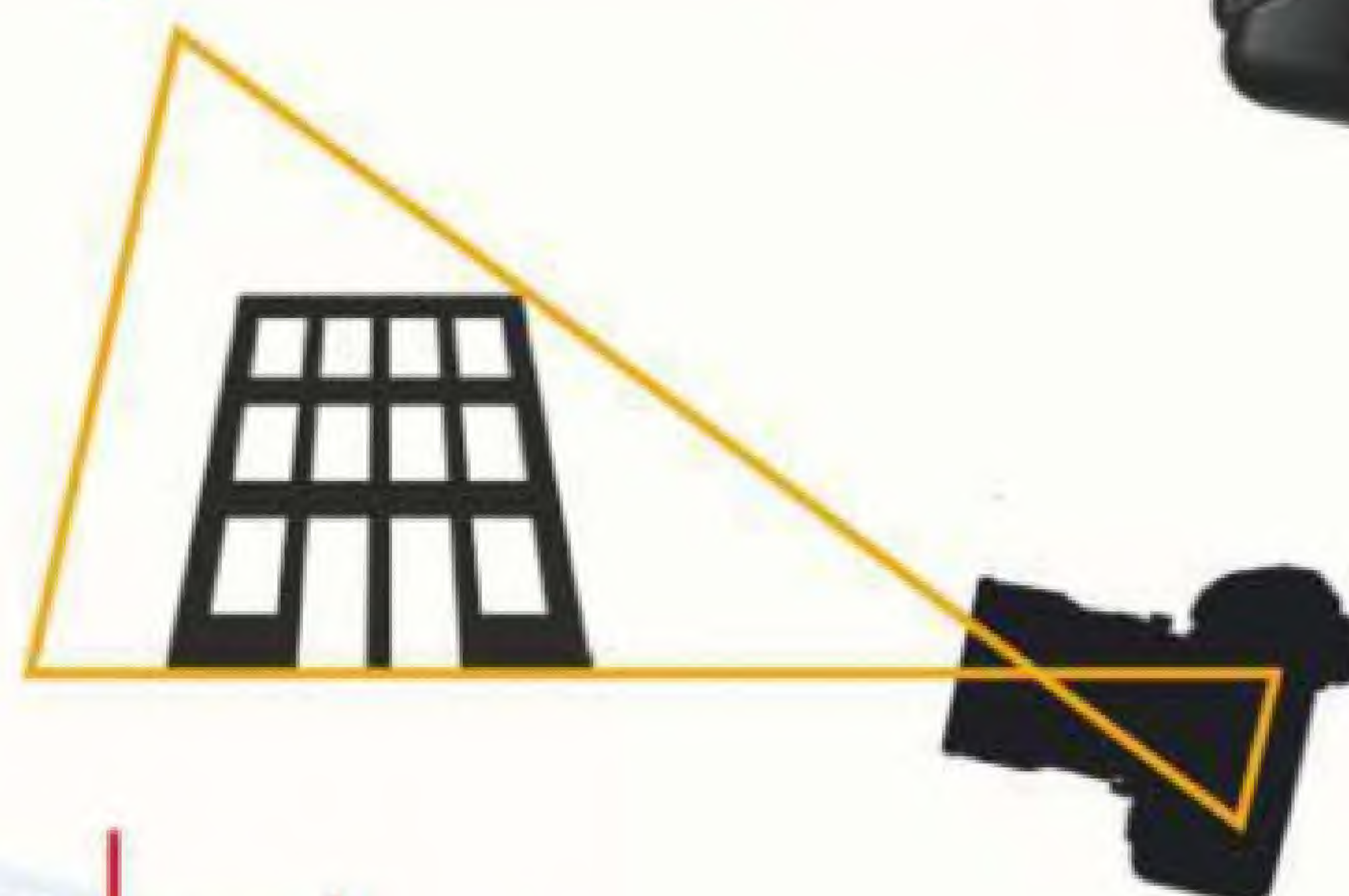


Figure 2

Shifting a rectilinear lens allows the wall to be rendered square

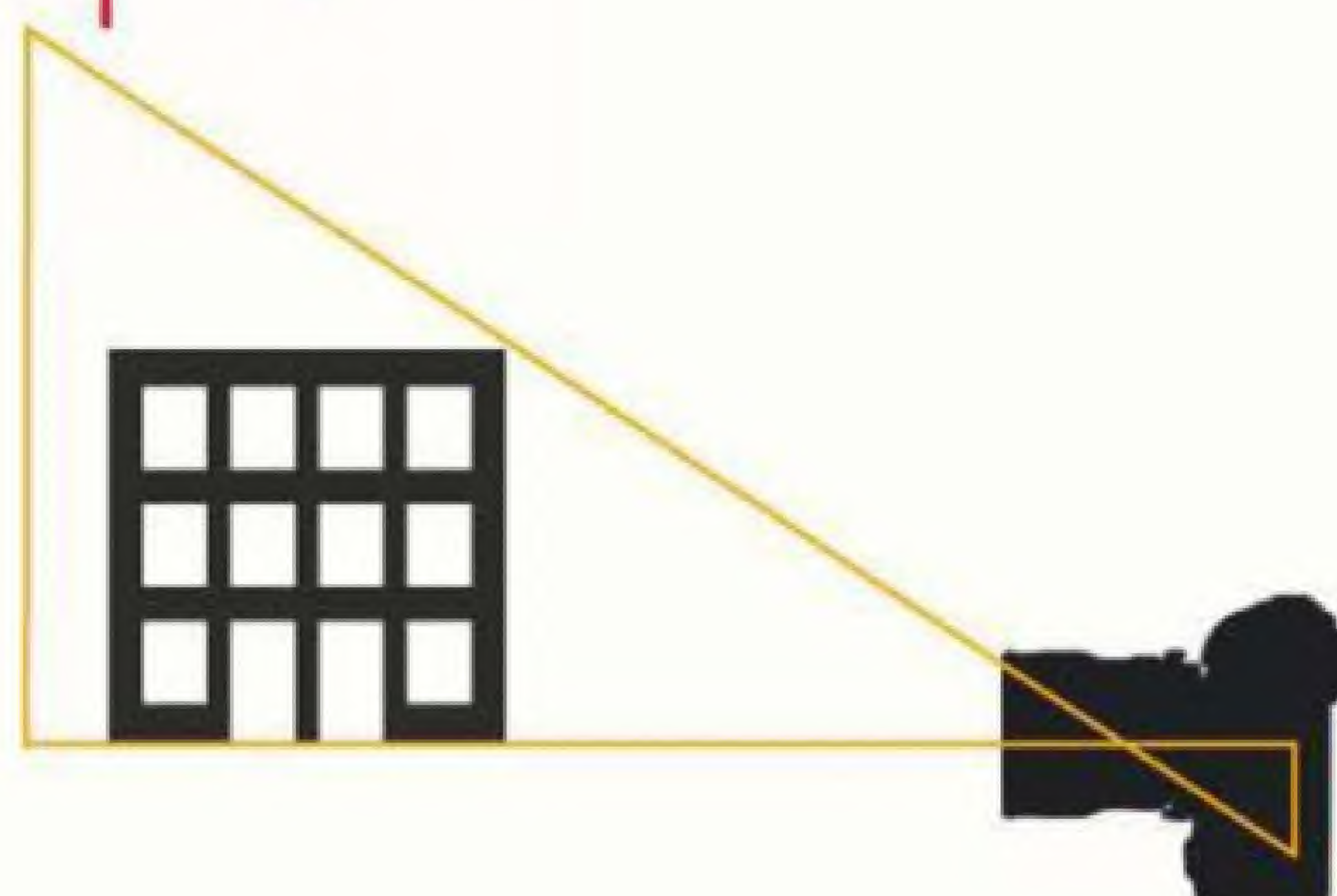
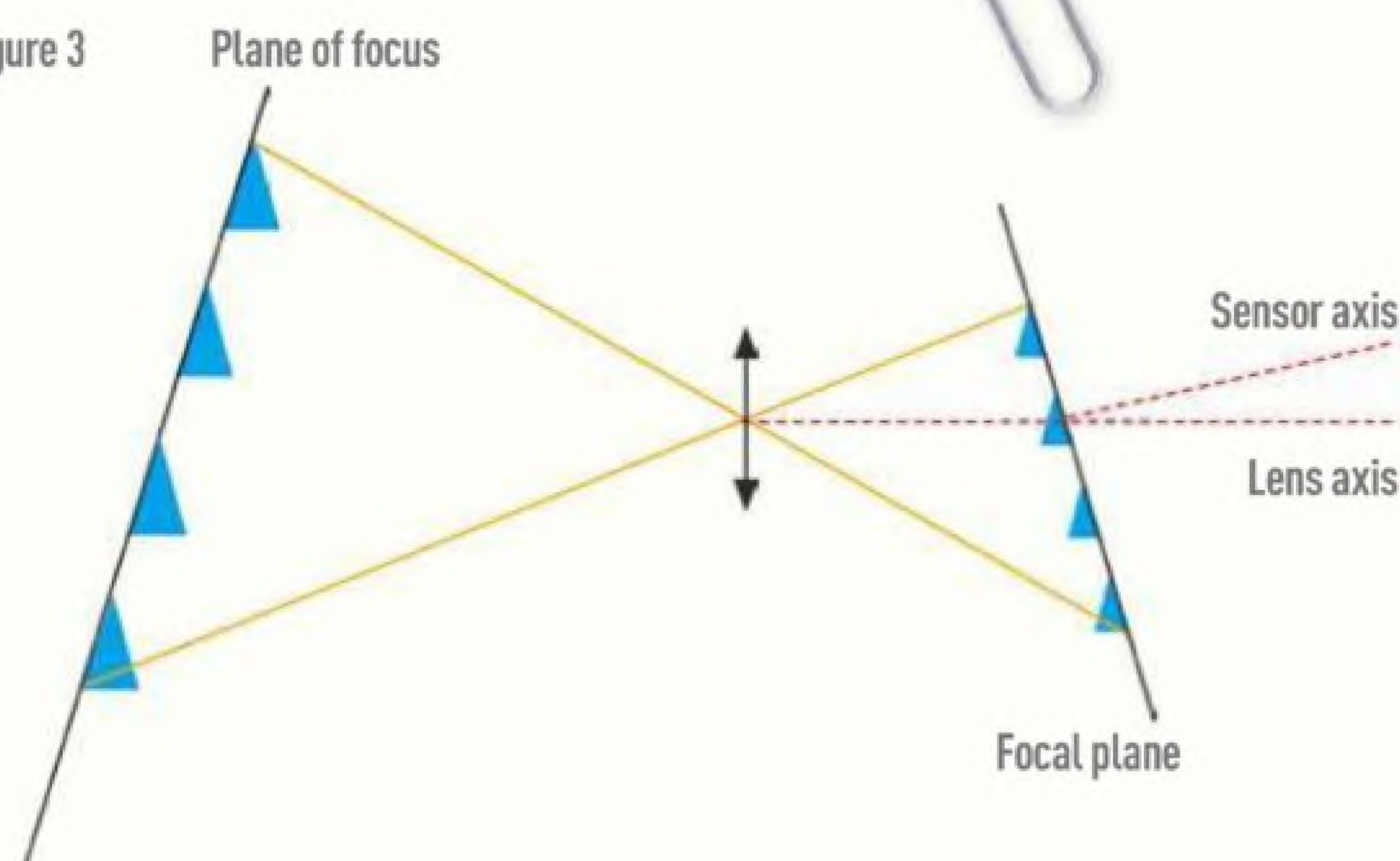


Figure 3



The tilt mechanism is a circular slide, which allows the lens to be swivelled so that subjects arranged in a line can be simultaneously focused

'The human eye is prey to almost every fault known to the science of optics. Fortunately, it is used with a superb image processor – the brain'

thus be rendered smaller. The end result is that rather than being rendered as a rectangle, the wall is imaged as a trapezoid, and when the resulting picture is viewed the brain interprets this as falling away.

To see how this problem might be 'corrected' (actually, distorted to match our perception), consider an alternative way of taking the picture of the wall. Instead of tilting the camera upwards to capture the whole wall, we change the lens for one with a sufficiently wide field of view to capture the whole of the wall with the camera kept horizontal. If this lens is rectilinear, rather than a fisheye, the wall will appear to be rectangular, as the brain perceives it to be. The problem is, though, that the framing will be different from that in the original. Since the picture has been taken with a wideangle lens, the wall itself will be a small part of the image. The solution is to crop the image to include just the wall.

However, this solution brings a further problem. Since we are cropping a small section of the picture, the image quality will be reduced. The answer to this second problem is to scale the whole system up. Instead of using a wideangle lens for the format we are using in the first place, we use one for a larger format so the original frame forms a crop of the larger frame. Thus, we have available the whole of the original frame and quality is maintained (Figure 2). We need to allow the selection of the part of the lens frame that we wish to crop, and this can be achieved by allowing the lens to 'shift' – to be displaced laterally, so that the camera's frame crops the required area. To allow us to select the part that is needed for a variety of shots, we need either to be able to shift the lens in two orthogonal directions, horizontally and vertically, or in a single direction where the shift direction can be rotated.

TILT

The second problem is depth of focus, as the brain also fixes this by processing. The inevitable consequence of using a large aperture is small depth of field. The use of a large aperture may be dictated by considerations of light gathering or diffraction blurring, but the small depth of field that results may not be pictorially acceptable. Stopping down to achieve more depth of field is not a solution to the latter problem, because stopping down brings diffraction softening, and that softening is the same for any given depth of field. Thus, images with very deep depth of field will inevitably lack very fine detail.

The general solution to this problem is the image-processing technique called 'focus stacking', which is similar to the processes that the brain undertakes to construct an image with both high detail and depth of focus. However, this technique is only practical in the digital age. When optical corrections were the only ones available, a tilt lens gave a partial solution.

To understand how a tilt lens works, consider the plane of sharp focus in the object space in front of the camera. With a normal camera and lens, this plane is parallel to the sensor (perpendicular to the lens axis). Every object in that plane, or a distance behind or in front of the plane, dependent on the depth of field, will be rendered sharp. Now, imagine we have objects on different sides of the frame at different distances we want to render in focus. If we can arrange to tilt the plane of focus so that it passes through both objects, then both will be rendered sharp. This is what a tilt lens does: by tilting the axis of the lens, the plane of focus is tilted (Figure 3). The depth of field has not been extended, so although both objects are sharp, those in front or behind them, in the same part of the frame, will still be out of focus.



This tilt-and-shift lens has only three movements in the form of tilt, shift and rotation, which limits the range of corrections that can be applied simultaneously

TILT-AND-SHIFT MECHANISMS

A tilt-and-shift lens is constructed by including several articulations in the lens mount. The shift mechanism is a linear slide that will allow a calibrated shift to be dialled in. Generally, there is one slide that can be orientated through 180° to allow the direction of shift to be selected. The tilt mechanism is a circular slide, also coupled with a 180° rotation, which allows the lens to be swivelled such that the set focus distance is maintained in the centre of the frame (notwithstanding any shift dialled in). Many lenses, such as the Canon TS-E and Nikon PC range, have just one of each tilt, shift and rotate movement, limiting the range of correction. Maintaining mechanical couplings for automatic diaphragm and autofocus through these articulations would have required some spectacularly complex engineering, so generally these lenses have manual focus and diaphragm settings. With modern electronically coupled diaphragms and AF, using in-lens motors, this is no longer a difficult design problem. However, so far no manufacturer has produced a fully AF-coupled tilt-and-shift lens. **AP**



BOB NEWMAN originally trained as a physicist, and is now an engineer and computer scientist with a PhD in real-time systems design. He has been working with the design and development of high technology equipment for 35 years and has been responsible for innovative developments in graphics workstations, avionics, marine instruments and radar systems. Two of his products have won innovation awards. Bob has led research projects in design methodology, automotive technology and, more recently, sensing systems. He is currently Professor of Computer Science at the University of Wolverhampton. Bob is a camera nut and has been a keen amateur photographer from the age of seven. He is delighted to be given the opportunity to apply his professional expertise to his hobby.

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BRONICA 150mm 14 PE	MINT £125.00
BRONICA 150mm 14 E	MINT- £99.00
BRONICA 250mm 15.6 MC	MINT + HOOD £149.00
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Nikon D3100
15.1 megapixels
3.4 fps
1080p movie mode
D3100 Body £355
D3100 + 18-55mm f3.5-5.6 G AF-S DX VR £399
D3100 + 18-55mm f3.5-5.6 G AF-S DX VR + 55-200mm f4.5-5.6 G AF-S DX IF-ED VR £582.90

CUSTOMER REVIEW: D3100 + 18-55mm VR
★★★★★ 'A Superb, entry level DSLR' *Bulwinkle - Essex*



Nikon D90
12.3 megapixels
4.5 fps
720p movie mode
D90 Body £529
D90 + 18-105mm f3.5-5.6 G AF-S ED DX VR £679
D90 + 70-300mm f4.5-5.6 G AF-S IF-ED VR £974

CUSTOMER REVIEW: D90 + 18-105mm VR
★★★★★ 'Most fun I have had with a camera in years' *Crisping - Essex*



Nikon D5100
16.2 megapixels
4.0 fps
1080p movie mode
D5100 Body £527
D5100 + 18-55mm f3.5-5.6 G AF-S DX VR £613
D5100 RECOMMENDED ACCESSORIES:
Nikon EN-EL14 Battery Pack £39.95
Nikon ME-1 Microphone £99.99

CUSTOMER REVIEW: D5100 + 18-55mm VR
★★★★★ 'Ideal for holidays', 'versatile' *Lionheart - Surrey*



Nikon D7000
16.2 megapixels
6.0 fps
1080p movie mode
D7000 Body From £848
D7000 + 18-105mm f3.5-5.6 G AF-S ED DX VR RRP £1099.99 **£848**
D7000 RECOMMENDED ACCESSORIES:
Nikon MB-D11 Battery Grip £249

CUSTOMER REVIEW: D7000 + 18-105mm VR
★★★★★ 'Amazing results with high ISOs' *Jeffrey - West Sussex*



Nikon D300s
12.3 megapixels
7.0 fps
720p movie mode
D300s Body £1097
D300s Body RRP £1499.99 **£1097**
D300s + 16-85mm f3.5-5.6 G AF-S DX ED VR £1542
D300s RECOMMENDED ACCESSORIES:
Nikon EN-EL3e Battery £54.95
Nikon MB-D10 Battery Grip £259.95

CUSTOMER REVIEW: D300s + 16-85mm VR
★★★★★ 'The perfect combo for a Prosumer' *Robin - Bristol*



Nikon D700
12.1 megapixels
5.0 fps
full frame CMOS sensor
D700 Body £1859
D700 Body RRP £2247.99 **£1859**
Nikon Capture NX2 £132.99
Nikon Capture NX2 Upgrade (Capture NX required) £81.99

CUSTOMER REVIEW: D700 Body
★★★★★ 'Terrific Full-Frame DSLR' *Richard D300 - North Wales*



Nikon D3s
12.1 megapixels
9.0 fps
720p movie mode
full frame CMOS sensor
D3s Body £3594
D3s Body RRP £4199 **£3594**
D3s RECOMMENDED ACCESSORIES:
Nikon EN-EL4a Battery £99.95
Nikon SB-900 Speedlight Flashgun £324.95
Nikon WT4 Kit inc MH18a + Battery £609.99

CUSTOMER REVIEW: D3s Body
★★★★★ 'Superb Pro-Camera' *Worcester Weddings - Worcester*



Nikon D3x
24.5 megapixels
7.0 fps
full frame CMOS sensor
D3x Body £5067
D3x RECOMMENDED ACCESSORIES:
Cokin H250A ND Grad Filter Kit £51.99
Nikon 24-70mm f2.8 G AF-S ED £1227.89
Nikon 14-24mm f2.8 G AF-S ED £1316.99
Nikon 70-200mm f2.8 G AF-S ED VR II £1633.99

CUSTOMER REVIEW: D3x Body
★★★★★ 'As good as it gets' *Peterthegreat - Kent*

SONY



NEX-5
14.2 megapixels
7.0 fps
1080i movie mode
NEX-5 From £409
NEX-5 + 16mm f2.8 Pancake From £409
NEX-5 + 18-55mm f3.5-5.6 OSS From £439
NEX-5 + 16mm f2.8 Pancake + 18-55mm f3.5-5.6 OSS £529

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NEW! NEX-7 Body (Black) £999
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NEX-C3



NEX-C3
16.2 megapixels
5.5 fps
720p movie mode
NEX-C3 From £439
NEX-C3 + 18-55mm f3.5-5.6 OSS £439
NEX-C3 + 16mm f2.8 Pancake + 18-55mm f3.5-5.6 OSS £529

A850 Body £1999
A900 Body £2189.99

A35



A35 DSLT
16.2 megapixels
7.0 fps
1080i movie mode
A35 From £499
A35 Body £499
A35 + 18-55mm f3.5-5.6 DT £519
PRE-ORDER NOW...
NEW! A65 Body £799
NEW! A65 + 18-55mm £879
NEW! A77 Body £1179
NEW! A77 + 16-50mm £1679

Panasonic



G3
16.0 megapixels
5.0 fps
G3 From £469.95
G3 Body (Black) £469.95
G3 + 14-42mm f3.5-5.6 ASPH MEGA OIS £489.95
GH2 + 14-42mm f3.5-5.6 ASPH MEGA OIS £719
GH2 + 14-140mm f4.5-5.8 £1049
GF2 + 14-42mm f3.5-5.6 ASPH MEGA OIS £449
GF2 + 14mm f2.5 ASPH £449

GH2



GH2
16.0 megapixels
5.0 fps
12.1 megapixels
GF2 + 14mm f2.5 ASPH + 14-42mm f3.5-5.6 ASP MEGA OIS (Black) £549
G10 + 14-42mm f3.5-5.6 ASPH MEGA OIS £349.99
G SERIES RECOMMENDED ACCESSORIES:
Panasonic DMW-MA1 - FT Lens Mount Adaptor £130.99

G10



G10
12.1 megapixels
12.1 megapixels

OLYMPUS



E-PL2
12.3 megapixels
3.0 fps
1080i movie mode
E-PL2 Body £699
E-PL2 + 14-42mm II f3.5-5.6 ED (Silver, Black, White or Red) £469.99
E-PL2 + 14-150mm f4.0-5.6 ED (Silver, Black, White or Red) £719
E-P3 + 14-42mm f3.5-5.6 ED £799
E-P3 + 17mm f2.8 Pancake £799
E-P3 + 14-42mm f3.5-5.6 ED + 40-150mm f4.0-5.6 ED £919
E-P3 + 14-150mm f4.0-5.6 ED £1049

E-5



E-5 Body £1379
OLYMPUS LENSES:
Olympus 35mm f3.5 Macro (Digital Four Thirds) £209.99
Olympus 40-150mm f4.5-5.6 ED (Micro Four Thirds) £245.99
Olympus 14-150mm f4.0-5.6 ED (Micro Four Thirds) £499.99
Olympus 75-300mm f4.8-6.7 (Micro Four Thirds) £659

SIGMA



SD15 Body £584.99
SD15 RECOMMENDED ACCESSORIES:
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Sigma RS31 Remote Control £24.99
SanDisk 8GB Extreme Pro 45MB/Sec SDHC Card £49.99
Sigma PG-21 Power Grip £169.99
Sigma EF 610 DG Super £229.99

PENTAX



K-5 Body £859
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K-5 + 18-55mm f3.5-5.6 AL WR + 50-200mm f4.0-5.6 ED WR £1028
K-5 + 18-135mm f3.5-5.6 ED AL IF DC WR £1294

K-r



K-r From £398
K-r + 18-55mm f3.5-5.6 AL WR £398
K-r + 18-55mm f3.5-5.6 AL WR + 50-200mm f4.0-5.6 ED WR (Black Only) £478
K-r RECOMMENDED ACCESSORIES:
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Pentax DA 55-300mm Lens £274.99
Pentax K-Bag Shoulder Bag £34.99

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720p movie mode

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CUSTOMER REVIEW: 1100D + 18-55mm II
★★★★★ 'Great for a novice looking to improve' Lisa - South West

Canon



18.0 megapixels
8.0 fps
1080p movie mode

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CUSTOMER REVIEW: 7D + 15-85mm
★★★★★ 'Probably the best APS-C DSLR around' Shuggie - Scotland

EOS 600D

18.0 megapixels
3.7 fps
1080p movie mode

FREE Training DVD + £100 Experience Seminar discount voucher!

600D + 18-55mm f3.5-5.6 IS II RRP £769 **£669**
600D + 18-135mm f3.5-5.6 IS RRP £949 **£859**

600D Body £599

CUSTOMER REVIEW: 600D + 18-135mm IS
★★★★★ 'An excellent product' Whately - Suffolk

Canon EOS 550D

AS SEEN ON TV
18.0 megapixels
3.7 fps
1080p movie mode



550D Body £529

550D + 18-55mm f3.5-5.6 IS £597.99
550D + 18-135mm f3.5-5.6 IS £759
550D + 18-55mm f3.5-5.6 IS + 55-250mm f4.0-5.6 IS £799.95

550D RECOMMENDED ACCESSORIES:

Canon LP-E8 Battery £44.95
Canon BG-E8 Battery Grip £114.95

CUSTOMER REVIEW: 550D + 18-55mm IS
★★★★★ 'Amazing video image' Rob - Norwich

Canon EOS 60D

18.0 megapixels
5.3 fps
1080p movie mode



FREE Training DVD + £150 Experience Seminar discount voucher!

60D From £795

60D Body RRP £1049.99 **£795**
60D + 18-55mm f3.5-5.6 IS II RRP £1149.99 **£1149**
60D + 18-135mm f3.5-5.6 IS RRP £1299.99 **£1039**
60D + 17-85mm f4.0-5.6 IS USM RRP £1349.99 **£1044**
60D + 17-55mm f2.8 IS USM RRP £1949.99 **£1619**

CUSTOMER REVIEW: 60D Body
★★★★★ 'Wow, an amazing camera' Adrian - UK

Canon

EOS 5D Mark II

- Live View Mode • 9 point AF with 6 extra hidden AF points
- 3" LCD Screen • ISO 6400 (exp. to 25,600)



21.1 megapixels
3.9 fps
1080p movie mode
full frame CMOS sensor

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5D Mark II Body RRP £2299.99 **£1783.95**
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5D Mark II + 24-70mm f2.8L USM RRP £3499.99 **£2749**

5D Mark II RECOMMENDED ACCESSORIES:

Canon RS-80N3 £44.99
Canon LP-E6 Battery £69.95
Canon BG-E6 Battery Grip £219.95
Canon EF 50mm f1.2 L USM Lens £1268

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CUSTOMER REVIEW: 5D Mark II + 24-105mm f4L IS USM
★★★★★ 'Awesome IQ and ISO Performance' JMartins - Cheshire

Canon

1D Mark IV

16.1 megapixels
10.0 fps
1080p movie mode



SAVE £1050 ON RRP

1D MK IV Body £3749

1D Mark IV Body RRP £4799.99 **£3749**
1D MK IV RECOMMENDED ACCESSORIES:
Canon LP-E4 Battery £122.99
Canon WFT-E2 II Wireless Transmitter £599

CUSTOMER REVIEW: 1D Mark IV Body
★★★★★ 'Stunning camera' Zung - South Wales

Memory Cards

SanDisk



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15 MS-1 £295.99

SIGMA Flashguns:



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Kits:



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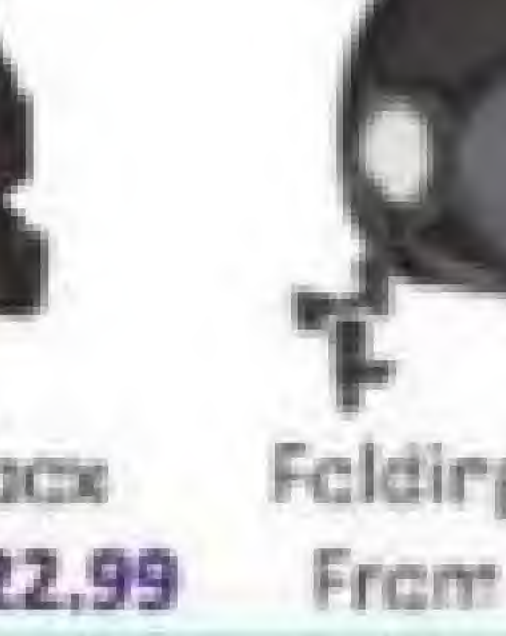
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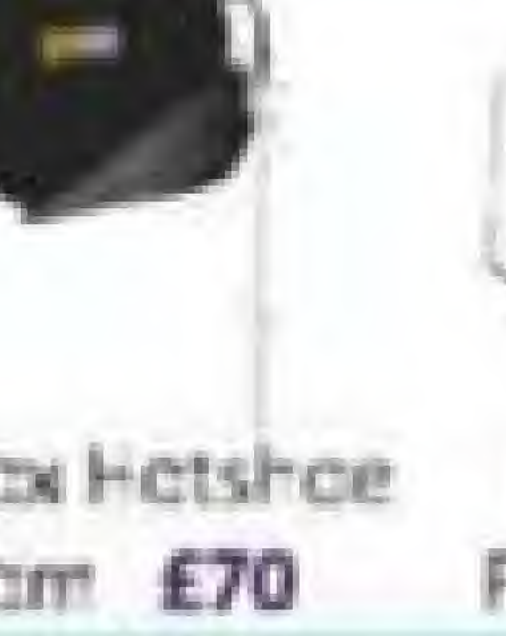
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AF-S VR
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AF-S VR
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Nikon



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f4.5-5.6 G
AF-S DX VR
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EF 35mm f2.0	£217.99
TS-E 45mm f2.8	£1094.99
EF 50mm f1.2 L USM	£1268
EF 50mm f1.4 USM	£298.99
EF 50mm f1.8 II	£89.99
EF-S 60mm f2.8 USM Macro	£360.99
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EOS 1100D + 18-55mm IS £428.99

Canon EOS 550D

- 18 MP APS-C Sensor
- 3.7 frames per second
- ISO range up to 12800
- 3.0" LCD with Live View
- Full HD Movies

Body Price £524.99
EOS 550D + 18-55mm IS £609.00
EOS 550D Twin Lens Kit £794.99

Canon EOS 60D

- 18 MP APS-C Sensor
- 5.3 frames per second
- ISO range up to 12800
- 3.0" Vari-angle LCD
- Full HD Movies

Body Price £819.99
EOS 60D + 18-55mm IS £904.99
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Body SRP £4,799.99 LENS SOLD SEPARATELY

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- SD XC memory card slot
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AF-D 24mm f/2.8D	£344.99	AF-DC 105mm f2 Nikkor	£794.99	AF-S 18-200mm f/3.5-5.6G VR II	£609.99
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35mm f/1.8 AF-S DX	£169.99	AF-S 300mm f/4D IF-ED	£979.99	AF-S 55-200mm f/4-5.6G VR DX	£199.99
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D7000 + 18-105mm VR £1,039.99



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Body Price £525.00

D90 + 18-105mm VR £699.99

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Compact DX format professional SLR with 12.3 megapixel CMOS sensor, 7fps continuous shooting and D-Movie.

Body Price £1,119.99

D300s + 16-85mm VR £1,583.98
D300s + 18-200mm VR II £1,729.98

Nikon D700

The D700 incorporates groundbreaking technologies and performance into a discreetly-sized body.

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D700 + 105mm VR Micro £2,479.98
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MH-23 Charger (EN-EL9)	£47.99

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Olympus PEN Mini E-PM1 Olympus PEN Lite E-PL3 Olympus PEN E-P3



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300mm f/2.8 ED	£5,695.00	35-100mm f2.0	£1,999.00		
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Panasonic

Panasonic DMC-GF3



Megapixels	13	HD Video	✓
LCD Screen	3.0"	FPS	3.8
Live View	✓	Card Type	SD

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Megapixels	16	HD Video	✓
LCD Screen	3.0"	FPS	4
Live View	✓	Card Type	SD

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Panasonic G2 Body Only



Megapixels	12.1	HD Video	✓
LCD Screen	3.0"	FPS	3
Live View	✓	Card Type	SD

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Panasonic GF2 + 14-42mm O.I.S



Megapixels	12.1	HD Video	✓
LCD Screen	3.0"	FPS	3.2
Live View	✓	Card Type	SD

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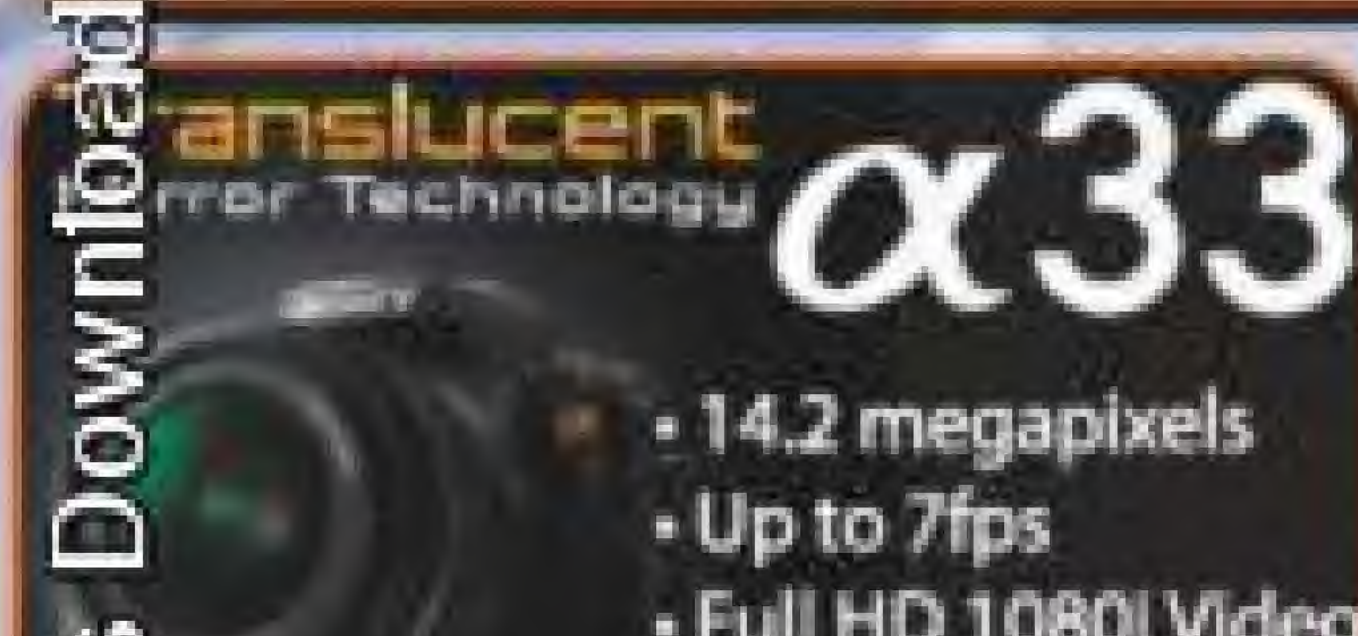


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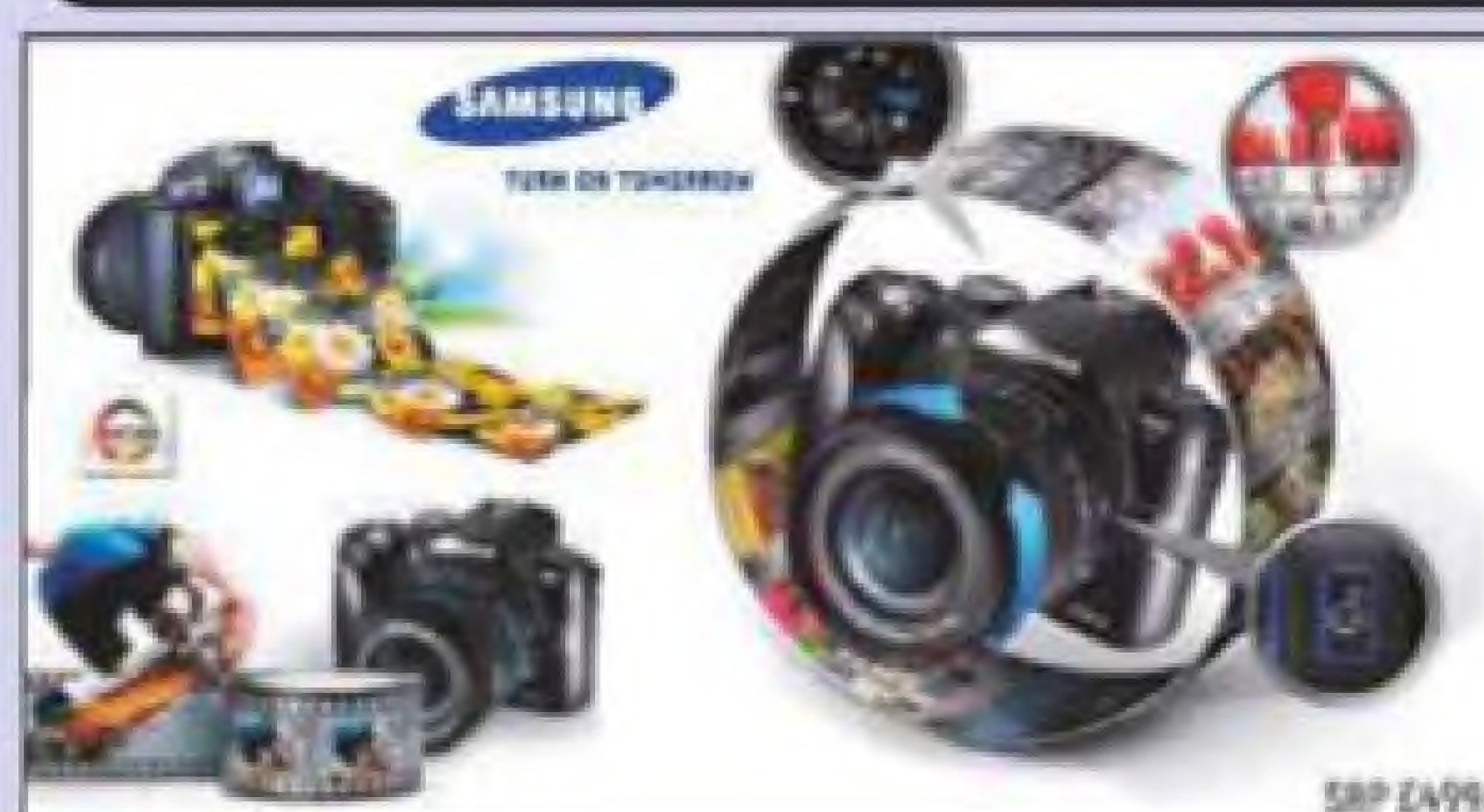
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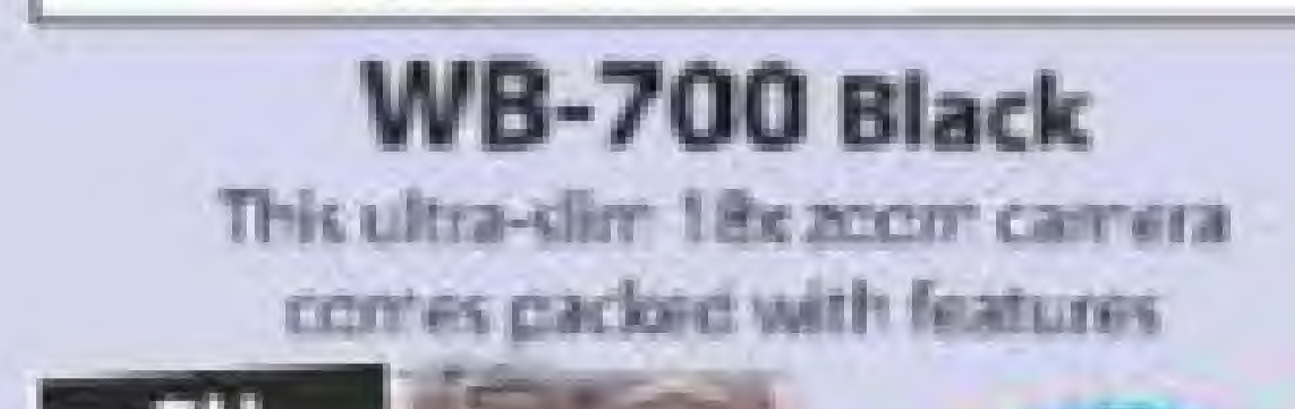


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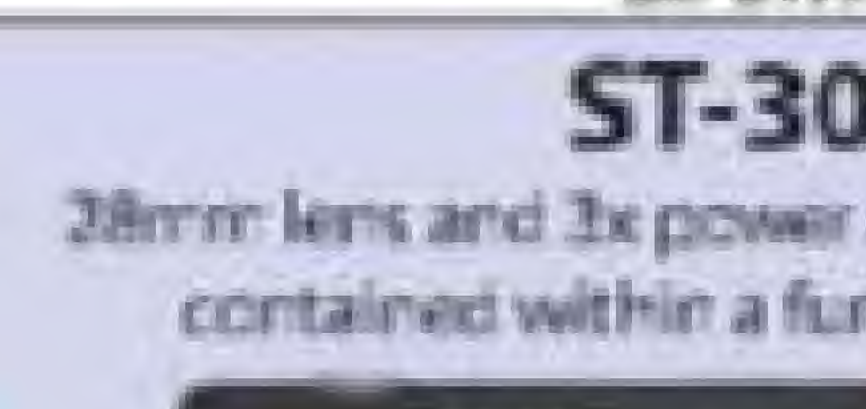
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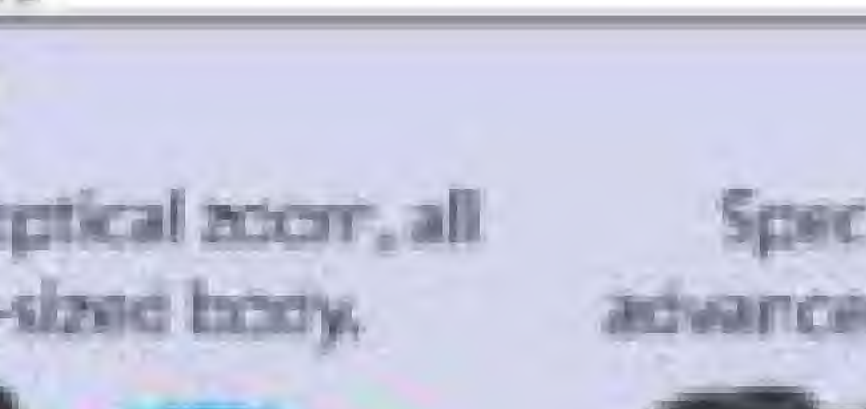
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CLi521 B/C/M/Y/GY 5ml	£3.99
PGi525 Black 15ml	£4.99
CLi526 B/C/M/Y/GY 5ml	£3.99
BCi24 Black 9ml	£1.99
BCi24 Colour 16ml	£2.99
PG37 Black 12ml	£9.99
PG40 Black 26ml	£13.99
PG50 Black 26ml	£12.99
PG510 Black 11.5ml	£13.99
PG512 Black 18ml	£14.99
CL38 Colour 12ml	£12.99
CL41 Colour 16ml	£16.99
CL51 Colour 24ml	£14.99
CL512 Colour 11.5ml	£15.99
CL513 Colour 15ml	£16.99

Canon Originals

BCi3e Black 26ml	£10.99
BCi6 B/C/M/Y 13ml	£9.99
BCi6 PC/PM/RG 13ml	£9.99
PGi5 Black 26ml	£12.99
CLi8 B/C/M/Y 13ml	£11.99
CLi8 PC/PM/RG 13ml	£11.99
PGi7 Black 25ml	£11.99
PGi9 Clear 181ml	£11.99
PGi9 PB/M/B/C/M/Y 14ml	£10.99
PGi9 PC/PM/RG/GY 14ml	£10.99
PGi520 Black 15ml	£9.99
CLi521 B/C/M/Y/GY 5ml	£8.99
PGi525 Black 15ml	£9.99
CLi526 B/C/M/Y/GY 5ml	£8.99
PG37 Black 11ml	£12.99
PG40 Black 16ml	£15.99
PG50 Black 22ml	£22.99
PG510 Black 9ml	£11.99
PG512 Black 15ml	£15.99
CL38 Colour 9ml	£16.99
CL41 Colour 12ml	£19.99
CL51 Colour 21ml	£26.99
CL52 Photo 21ml	£19.99
CL511 Colour 9ml	£15.99
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KP-1081P Ink & Paper	£29.99

Many more in stock!

Dell Cartridges

Comprehensive range of Original and Compatible Dell cartridges in stock - call or check website for details!



HP Compatibles

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No.57 Colour 24ml	£12.99
No.58 Photo 24ml	£12.99
No.78 Colour 36ml	£9.99
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No.110 Colour 12ml	£10.99
No.300XL Black 18ml	£14.99
No.300XL Colour 18ml	£16.99
No.336 Black 10ml	£7.99
No.337 Black 21ml	£10.99
No.338 Black 21ml	£10.99
No.339 Black 34ml	£12.99
No.342 Colour 12ml	£10.99
No.343 Colour 21ml	£12.99
No.344 Colour 21ml	£14.99
No.348 Photo 21ml	£12.99
No.350XL Black 30ml	£14.99
No.351XL Colour 20ml	£16.99
No.363 Black 20ml	£6.99
No.363 C/M/Y/PC/PM each	£4.99
No.363 Set of 6	£24.99

HP Originals

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No.22 Colour 5ml	£14.99
No.38 All Colours 27ml each	£26.99
No.56 Black 15ml	£16.99
No.57 Colour 17ml	£24.99
No.58 Photo 17ml	£22.99
No.100 Grey 15ml	£22.99
No.110 Colour 5ml	£18.99
No.300 Black 4ml	£10.99
No.300 Colour 4ml	£12.99
No.301 Black 3ml	£9.99
No.301 Colour 3ml	£11.99
No.337 Black 11ml	£17.99
No.338 Black 11ml	£17.99
No.339 Black 21ml	£24.99
No.343 Colour 7ml	£18.99
No.344 Colour 14ml	£26.99
No.350 Black 4.5ml	£11.99
No.351 Colour 3.5ml	£13.99
No.363 Black 6ml	£13.99
No.363 C/M/Y/PC/PM each	£8.99
No.363 Set of 6	£39.99
No.364 Black 6ml	£8.99
No.364 PB/C/M/Y 3ml each	£7.99
No.901 Black 4ml	£11.99
No.901 Colour 5ml	£16.99
No.920XL Black 45ml	£19.99
No.920XL C/M/Y 6ml each	£8.99
No.940XL Black 45ml	£23.99
No.940XL C/M/Y 16ml each	£15.99

Many more in stock!



Lexmark Compatibles

No.1 Colour	£10.99
No.2 Colour	£11.99
No.3 Black	£14.99
No.16 Black	£10.99
No.17 Black	£9.99
No.26 Colour	£12.99
No.27 Colour	£11.99
No.31 Photo	£11.99
No.32 Black	£9.99
No.33 Colour	£11.99
No.34 Black	£11.99
No.35 Colour	£12.99

Lexmark Originals

No.1 Colour	£16.99
No.14 Black	£16.99
No.15 Colour	£18.99
No.17 Black	£13.99
No.23 Black	£14.99
No.24 Colour	£16.99
No.27 Black	£14.99
No.28 Black	£13.99
No.29 Colour	£14.99
No.32 Black	£15.99
No.33 Colour	£17.99
No.36 Black	£16.99
No.37 Colour	£18.99
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LC900 Set of 4	£11.99
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LC970 / 1000 C/M/Y	£2.99
LC970 / 1000 Set of 4	£11.99
LC980 / 1100 Black	£3.99
LC980 / 1100 C/M/Y	£2.99
LC980 / 1100 Set of 4	£11.99
LC985 Black	£3.99
LC985 C/M/Y	£2.99
LC985 Set of 4	£11.99

Brother originals also in stock!

Kodak Original Ink / Paper

ESP Black Series 1C Ink	£6.99
ESP Colour Series 1C Ink	£11.99
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ESP Colour Series 3C Ink	£11.99
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16GB 5MB/s	£39.99	£22.99
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8GB 15MB/s	£27.65	£14.99
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BATTERIES & CHARGERS

Standard Rechargeables		
High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4.		
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AA 2850mAh Ansmann	£13.99	
AA 2900mAh Cellini	£14.99	£9.99

ReCyko+ Rechargeables		
New technology, combining the benefits of Alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 50% of their charge after 6 months, and last 4 times as long as alkaline batteries!		
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AA 2050mAh equivalent (4)	£7.99	

Ultimate Lithium		
Energizer Ultimate Lithium: The longest lasting AA and AAA batteries in the world!		
AAA Ultimate Lithium (4)	£6.99	
AA Ultimate Lithium (4)	£7.99	£5.99

BATTERIES

Camera Batteries
A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumack. All batteries come with a 3 year guarantee.

NB-1L for Canon	£9.99
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NB-3L for Canon	£9.99
NB-4L for Canon	£9.99
NB-5L for Canon	£9.99
NB-6L for Canon	£9.99
NB-7L for Canon	£9.99
NB-8L for Canon	£9.99
NB-9L for Canon	£9.99
BP-511 for Canon	£12.99
LP-E5 for Canon	£9.99
LP-E6 for Canon	£29.99
LP-E8 for Canon	£15.99
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NP140 for Fuji	£12.99
NP150 for Fuji	£14.99
NP200 for Minolta	£9.99
NP400 for Minolta	£12.99
EN-EL1 for Nikon	£9.99
EN-EL2 for Nikon	£9.99
EN-EL3/3A for Nikon	£9.99
EN-EL3E for Nikon	£15.99
EN-EL5 for Nikon	£9.99
EN-EL9 for Nikon	£12.99
EN-EL10 for Nikon	£9.99
EN-EL11 for Nikon	£9.99
EN-EL12 for Nikon	£9.99
EN-EL14 for Nikon	£9.99
EN-EL15 for Nikon	£9.99
Li10B/12B for Olympus	£9.99
Li40B/42B for Olympus	£9.99
Li50B for Olympus	£9.99
BLM-1 for Olympus	£12.99
BLS-1 for Olympus	£12.99
CGA-S005 for Panasonic	£9.99
CGR-S006 for Panasonic	£9.99
CGA-S007 for Panasonic	£9.99
CGA-S008 for Panasonic	£9.99
BCF10E (V3) for Panasonic	£19.99
BCG10E (V3) for Panasonic	£19.99
BLB13 (V3) for Panasonic	£19.99
BMB9 (V2) for Panasonic	£24.99
VGB130 (V2) for Panasonic	£26.99
D-Li8 for Pentax	£9.99
D-Li50 for Pentax	£12.99
SLM-1137D for Samsung	£9.99
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Many more batteries in stock!

Battery Grips		
A range of professional battery grips for Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.		
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A comprehensive range of specialist batteries - see our website for full range	
CR123A Energizer Lithium (1)	£1.99
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Full range of coin cells in stock	

SQUARE FILTERS

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters



P-Type Adapter Rings

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders

Holder Standard	£5.99
Holder Wide Angle	£9.99
Hood Mocular	£9.99
Hood Bellows	£34.99
A to P Type Adapter	£9.99

P-Type Bellows Hood

A new design of Bellows Hood that slots into the front slot of a stancard P-Type Holder.



£39.99

P-Type Filter Wallet
A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters



£9.99

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

P-Type Neutral Density Filter Kit

£49.99
Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm). Just £49.99 - saving £5 on the individual prices.

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods



A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8	£9.99
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ET-60 Canon 75-300/4.5-5.6	£9.99
ET-65B Canon 70-300/4.5-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78BII Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 15-85 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/2.8-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

This is just a sample, more in stock!

Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.99
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58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	£3.99 each
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We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SPIRIT LEVELS

Bubble Spirit Levels

These simply mount onto the hot shoe of a DSLR camera.



Twin Axis Normal Hotshoe	£7.99
Twin Axis Sony Hotshoe	£7.99
Triple Axis Normal Hotshoe	£9.99
Triple Axis Sony Hotshoe	£9.99

Seculine Digital Spirit Level

A digital spirit level that mounts onto the hot shoe in the usual manner, and uses LEDs to confirm when the camera is perfectly level.



£29.99

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Sensor Cleaning - DRY

Sensor Loupe 7X with LED	£69.99
ZEEion Anti-static Blower	£37.99
SL788 Arctic Butterfly	£69.99
Sensor Cleaning - WET	
Cleaning Solution (7.5ml)	£15.99
Cleaning Swabs (12)	£29.99
EZ Kit (1ml Solution, 4 Swabs)	£14.99

Massive range of cleaning equipment on our website and in stock.

Camera / Lens Cleaning

Kenair Master Kit	£15.99
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LensPen Original	£9.99
Spudz 6x6 inch	£4.99
Spudz 10x10 inch	£6.99
Kood Hurricane Blower	£3.99
Camlink 5-in-1 Clean Kit	£4.29

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.



UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze	£6.99
52mm UV / Haze	£6.99
55mm UV / Haze	£7.99
58mm UV / Haze	£8.99
62mm UV / Haze	£9.99
67mm UV / Haze	£10.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

More sizes in stock, from 24 to 86mm!

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm Circular Polarizing	£18.99
52mm Circular Polarizing	£19.99
55mm Circular Polarizing	£21.99
58mm Circular Polarizing	£24.99
62mm Circular Polarizing	£27.99
67mm Circular Polarizing	£31.99
72mm Circular Polarizing	£36.99
77mm Circular Polarizing	£41.99
82mm Circular Polarizing	£46.99
86mm Circular Polarizing	£59.99

More sizes in stock, from 27 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a



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Nissin Di866 Speedlite

The world's most powerful hotshoe flashgun! A guide number of 60m/ISO100 and a clear, full colour LCD panel, makes this advanced unit simple to use. Designed for use with Canon and Nikon digital SLRs, the Nissin Di866 fully supports Canon's E-TTL and Nikon's i-TTL functionality with the option for full manual overrides. Covering a range of focal lengths from 24-105mm and including a secondary fill in flash unit, the Nissin Di866 is the flashgun professionals have been waiting for. Includes built-in USB port for down-loading upgrades.



~~£239.99~~ **£199**

Nissin Di622 MkII Speedlite

MkII version - new for 2011. An impressively powerful flash gun, with a guide number of 44m/ISO100, incredible specification, including bounce and swivel flash head, wide angle diffuser and catch light reflector, wireless slave flash with power ratio, active AF assist light and energy saving auto-off circuit.



~~£149.99~~ **£129**

Nissin Di466 Speedlite

An advanced and versatile flash gun, with a guide number of 33m/ISO100. Featuring the latest TTL flash control technology, specification includes adjustable bounce flash head, wide angle diffuser and catch light reflector, wireless remote slave flash on manual mode and energy saving auto-off circuit.



~~£92.99~~ **£79**

Metz

20 free Energizer batteries with every Metz Flashgun

2011 METZ RANGE

Metz 24 AF-1 **£59.99**
Metz 36 AF-5 **£84.99**
Metz 44 AF-1 **£159.99**
Metz 50 AF-1 **£199.99**
Metz 58 AF-2 **£299.99**

Dedicated TTL models for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung! Full specifications at www.premier-ink.co.uk

Marumi DRF14 Ring Flash

The highly-acclaimed Marumi Ring Flash is a true ring flash - it consists of a main control unit and a separate ring light which connects to the lens filter thread. The flash has a 14m/ISO100 guide number and features auto TTL exposure. The lens mount is 52mm, step-up rings are also supplied for 55mm, 58mm, 62mm and 67mm fittings. Available in Canon, Nikon and Sony fit, all with full automatic TTL metering.



£119.99

TTL Flash Cord Coiled **£24.99**
TTL Flash Cord Straight **£29.99**

Available in Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung fit.

FLASH DIFFUSERS

Inverted Dome Pro Flash Diffuser Set

Comprising a clear vinyl body that simply slips onto the head of the flash gun, and an inverted frosted dome that clips onto the front.

In addition to diffusing the flash directly hitting your subject, the inverted dome spreads light evenly through the sides of the clear vinyl body, lighting up the surrounding environment, thus producing a natural soft daylight effect. Especially useful for shooting interiors and portraits, and is a firm favourite with wedding photographers.

Supplied with four domes - neutral, yellow, amber and blue, giving you a full range of natural, cool, or warm-up tones. Available in four sizes, to fit the heads of most flash guns:

Size 1: 62-65 x 35-42mm Nikon SB600, SB800, etc
Size 2: 64-68 x 35-38mm Canon 400EX, 430EX, etc
Size 3: 68-72 x 46-49mm Nikon SB26, 27, 28, etc
Size 4: 73-77 x 46-49mm Canon 580EX, 580EX, etc

£29.99

Bounce Flash Diffuser

These popular, simple opaque plastic diffusers simply fit onto the front of your flash gun, creating a diffused bare bulb effect with even coverage. Huge range available for Canon, Nikon, Sony, Olympus, Pentax, Metz & Nissin. Below is just a sample of the range:



Canon 270EX / 380EX / 420EX
Canon 430EX / 430EXII / 550EX
Canon 580EX / 580EXII
Nikon SB600 / SB800 / SB900
Nikon SB24 / SB25 / SB26 / SB28
Sony: HVL-F42AM / HVL-F36AM, Metz: 48AF1 / 58AF1
Nissin: Di466 / Di622 / Di866, Pentax: AF-540FGZ

£10.99

STUDIO ACCESSORIES

Westcott Apollos and Halos

The convenience of an umbrella meets the control of a softbox. Built on an umbrella frame, they're instant to set up and standard umbrella receptacle.

Mini Apollo **£59.99**
28" Apollo **£121.99**
45" Halo **£104.99**

Westcott 28" Apollo Flash Kit

Including shoe mount, 28" Apollo and light stand.

~~£184~~ **£134.99**

Westcott Umbrellas

Such a simple but effective idea - umbrellas with a telescopic shaft. Perfect for travel, they open to 43" diameter, but collapse down to just 14.5".

43" Umbrella Soft Silver **£18.99**
43" Umbrella White **£18.99**
43" Umbrella White/Black **£21.99**

Westcott Umbrella Flash Kit

Including shoe mount, umbrella and light stand.

~~£81~~ **£64.99**

Westcott 5-in-1 Reflector Kit

Including reflector, reflector holder, and light stand.

~~£110~~ **£84.99**

Lastolite Ezybox Hotshoe

Studio quality softboxes for your hotshoe flashgun. Complete with hotshoe mounting bracket for attaching to lightstand. Comes in three sizes, 36x36cm, 60x60cm and 76x76cm. Available as kit with 4-section light stand, 18 head, extending handle, shoulder bag and carry case.

Lastolite Flashgun TiltHeads

These ingenious Lastolite TiltHeads provide a way of attaching your flashgun or flashguns, plus umbrellas, to a lightstand. Available individually, or as kits containing light stand and umbrellas.

TiltHead For Single Flashgun **£16.99**
TiltHead Umbrella Kit **£89.99**
TriFlash For 1-3 Flashguns **£39.99**
TriFlash Umbrella Kit **£95.99**

Colour Balance and Exposure Control

Handy pop-up colour balance and exposure control grey and white cards from Lastolite.

EzyBalance 30cm **£17.99**
EzyBalance 50cm **£29.99**
XpoBalance 38cm **£34.99**

Full Lastolite range available.



VANGUARD

Vanguard UP-Rise Messengers

A brand new range of innovative shoulder bags. Concealed quick-access top opening, laptop compartment, customisable and removable interior - packed with features. Clever UP-Rise expanding zip system allows bag to increase or reduce in size!

UP-Rise 28 Messenger **£49.99**
UP-Rise 33 Messenger **£59.99**
UP-Rise 38 Messenger **£69.99**

Vanguard UP-Rise Range

Gold award winning range of backpacks, slingbags and shoulder bags, all featuring the patented UP-Rise expanding system. Smart & discreet. Durable & practical.

UP-Rise 14Z Zoomster **£29.99**
UP-Rise 15Z Zoomster **£34.99**
UP-Rise 34 Slingbag **£49.99**
UP-Rise 43 Slingbag **£59.99**
UP-Rise 45 Backpack **£69.99**
UP-Rise 46 Backpack **£84.99**
UP-Rise 48 Backpack **£94.99**

Vanguard Outlawz Pro Zoomsters

A range of fully featured pro spec zoomster pro spec zoomster shoulder bags, complete with rain cover, side pockets, internal cradle, water bottle holder and accessory clips.

Outlawz 16Z **£49.99**
Outlawz 17Z **£59.99**

Vanguard Adaptor Backpacks

Versatile backpack that converts to slingpack for either left or right handed users. Dual quick-access openings, integrated tripod holder, multiple accessory pockets, customisable interior, and padded breathable fabric on back.

Adaptor 41 **£59.99**
Adaptor 46 **£79.99**
Adaptor 48 **£89.99**

Vanguard BIIN Range

BIIN 37 Slingpack **£29.99**
BIIN 47 Slingpack **£39.99**
BIIN 50 Backpack **£44.99**
BIIN 59 Backpack **£54.99**

Entire Vanguard range available!

tamrac

Expedition Backpack

Tamrac's famous range of Expedition backpacks have recently been upgraded and can carry huge amounts of camera kit in comfort! Fully MAS compatible.

Expedition 4X **£89.99**
Expedition 5X **£104.99**
Expedition 6X **£119.99**
Expedition 7X **£149.99**
Expedition 8X **£169.99**
Expedition 9X **£189.99**



Aero Speed Pack

Dual access, dual compartment photo backpacks, with front and side openings.

SpeedPack 75 **£62.99**
SpeedPack 85 **£82.99**

Velocity Sling

A unique design of sling backpack, that opens away from your body for even faster access to your gear!

Velocity 6X **£29.99**
Velocity 7X **£39.99**
Velocity 8X **£44.99**
Velocity 9X **£49.99**
Velocity 10X **£59.99**

Modular Accessory System

The patented Tamrac Modular Accessory System (MAS) allows photographers to customise their bags using accessories that attach to MAS slots on Tamrac bags.

Water Bottle With Holder **£12.99**
Lens Case Pro 50 **£11.99**
Lens Case Pro 100 **£12.99**
Lens Case Pro 200 **£13.99**
Flash Case Medium **£10.99**
Flash Case Large **£11.99**
Rain Cover Medium **£19.99**
Rain Cover Large **£23.99**
MAS Belt Medium **£19.99**

LIGHT METERS

SEKONIC

L758DR DigitalMaster

£439.99

L398A Deluxe III

£134.99

RT-32 Radio Trigger Module

£89.99

Grey Card

£27.99

Profile Target SEPT2

£129.99

L208 TwinMaster

Analogous, incident and reflected, ambient light only.

£74.99

L308S FlashMate

Digital, incident and reflected, ambient and flash light.

£149.99

L358 FlashMaster

Digital, incident and reflected, simultaneous ambient and flash light, rotating head.

£219.99

GOSSEN

Gossen DigiSix

£119.95

Gossen DigiFlash

£139.95

Gossen DigiPro F

£199.95

£169.95

FLASH TRIGGERS

Hahnel Combi TF

Combination wireless remote shutter release and radio flash trigger. 2.4GHz, 100m range, 4 channels. 5 models available.

Receiver & Transmitter **£49.99**
Extra Receivers **£34.99**

JJC JF Flash Trigger

Radio flash trigger, 433MHz, 20m range, 4 ch.

Receiver & Transmitter **£24.99**
Extra Receivers **£14.99**

Yongnuo CTR-301P

Radio flash trigger with infrared sensor. 433MHz, 30m range, 4 channels.

Receiver & Transmitter **£29.99**
Extra Receivers **£19.99**

Yongnuo RF-602, RF-603, YN-160, YN-460II and YN-560

also available soon! Please check website...

PocketWizard

Full range of Pocket Wizard cables stocked.

2x Plus II

£384

£299

1x MiniTT1 2x FlexTT5

£699

£499

thinkTANK photo

Official UK ThinkTank stockist

As one of the UK's leading ThinkTank stockists, we aim to carry the entire range in stock at all times. If you're unsure as to exactly which bag you need, or simply wish to examine the superior quality of the ThinkTank range, why not visit our showroom in Leamington Spa. We will also match or beat any ThinkTank price for any other UK stockist.

Retrospective 20

£128

Sling-O-Matic 20

£126

Digital Holster 50 V2.0

£66

Airport International V2.0

£258

Streetwalker

£109

Urban Disguise 50 V2.0

£141

Billingham

Authorised Billingham Specialist Centre

Billingham's exquisite range of hand-made camera bags are now on display in our recently-expanded showroom in Leamington Spa. If you are considering investing in a professional camera bag that will protect your equipment for many years to come, we strongly recommend first-hand inspection of the Billingham range - only then can Billingham's preoccupation with excellence and attention to detail be fully appreciated.

The Hadley Pro

Based on the Hadley Original, the Hadley Pro features a number of additional features, including a carrying handle and waterproof zipped back pocket. Available in Khaki & Tan, Sage & Tan, Black & Tan, or Black & Black.

The Hadley Pro **£149.99**

More Billingham Bags

NEW Billingham f2.8 **£139.99**

NEW Billingham f1.4 **£156.99**

The Hadley Digital **£99.99**

The Packington **£224.99**

The Classic 550 **£474.99**

Billingham Accessories

Superflex Inserts (all) **£12.99**

Shoulder Pads **£17.99**

Tripod Straps **£15.99**

The 07 Range

New Billingham bags for 2009, constructed from Fibrekyle - a lighter alternative to traditional Canvas. Available in Khaki & Chocolate or Black & Black.

Billingham 107 **£229.99**

Billingham 207 **£249.99**

Billingham 307 **£269.99**

Kata 3N1-10

External Dimensions: 41.0 x 22.0 x 16.5cm
Internal Dimensions: 28.5 x 19.0 x 15.0cm

Kata 3N1-20

External Dimensions: 44.0 x 23.5 x 19.0cm
Internal Dimensions: 31.5 x 22.0 x 16.0cm

Kata 3N1-30

External Dimensions: 45.0 x 32.0 x 19.0cm
Internal Dimensions: 32.5 x 26.5 x 16.0cm

Kata 3N1-33

£119.99

Based in the award-winning 3N1-30, the new 3N1-33 has additional features, the most notable being a 15" laptop compartment. See website for details.

Kata 3N1-Tripod Holder

£16.99

For Kata 3N1 bags.

IMPROVED - Kata DPS Digital Rucksack

The Kata DPS Digital Rucksack gives top level protection to two DSLRs with mounted lenses, 3-4 single lenses, a flash, as well as your personal items. The rucksack can be converted from a camera bag into a daypack when not shooting by removing the padded bottom camera insert. When used as a camera bag, the main compartment will hold your DSLR in a top grip position while the modular dividers system separates, organises and protects your lenses, flashes and accessories. There is an included rain cover which folds neatly away, and an ergonomic chest belt and balancing waist strap for maximum comfort while transporting your gear.

DR-465i **£59.99** DR-466i **£64.99** DR-467i **£69.99**

DC Shoulder Bags

A range of unstructured, yet surprisingly roomy and well-padded shoulder bags, each including a detachable rain cover.

DC 445 **£52**

Press Reporter Bags

PR-420 **£109.99**

PR-440 **£129.99**

PR-460 **£149.99**

Kata Elements Covers

Protect your camera against the elements!

E-690 for Small DSLR **£36.99**

E-702 for Large DSLR **£51.99**

E-704 lens extensions **£55.99**

Entire Kata range available!

CAMERA STRAPS

Spider Holster

£39.99

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Fantastic Tripod Package Deals !!!

XDB Package

496RC2 Ball Head
190XDB Aluminium Tripod

RRP: £164.95

Deal Price:

£99.95

While Stocks Last !!!



XPROB Package

804RC2 Three Way Ball Head
055XPROB Aluminium Tripod

RRP: £259.95

Deal Price:

£159.95

While Stocks Last !!!



MANFROTTO TRIPODS

190XPROB Tripod

Aluminium 3-section legs, Q90 column

Weight: 1.85kg

Load: 5.0kg

Folce: 57cm

Height: 146cm

£111.95



055XPROB Tripod

Aluminium 3-section legs, Q90 column

Weight: 2.40kg

Load: 7.0kg

Folce: 65cm

Height: 178cm

£127.95



190CXPRO3

Carbon Fibre 3-section legs, Q90 column

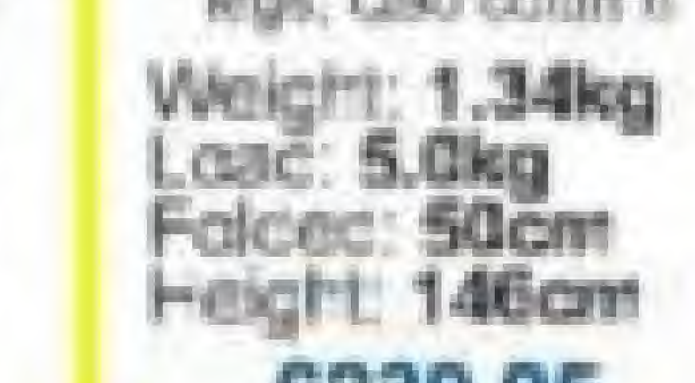
Weight: 1.29kg

Load: 5.0kg

Folce: 58cm

Height: 146cm

£231.95



190CXPRO4

Carbon Fibre 4-section legs, Q90 column

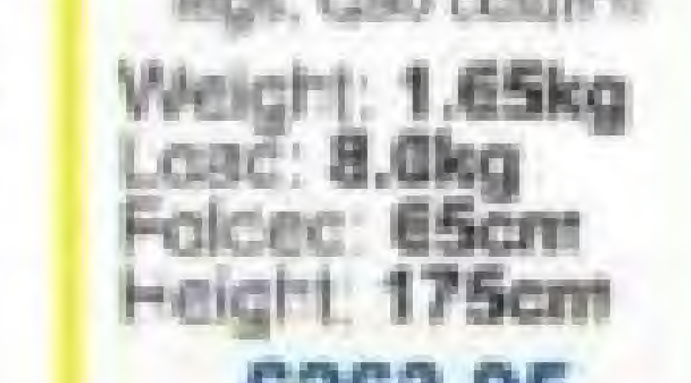
Weight: 1.34kg

Load: 5.0kg

Folce: 50cm

Height: 146cm

£239.95



055CXPRO3

Carbon Fibre 3-section legs, Q90 column

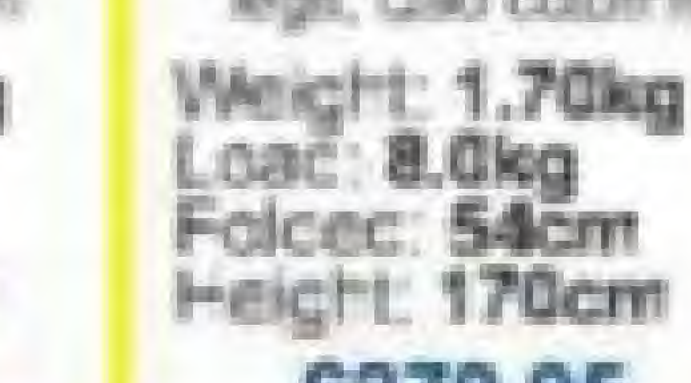
Weight: 1.65kg

Load: 8.0kg

Folce: 65cm

Height: 175cm

£263.95



055CXPRO4

Carbon Fibre 4-section legs, Q90 column

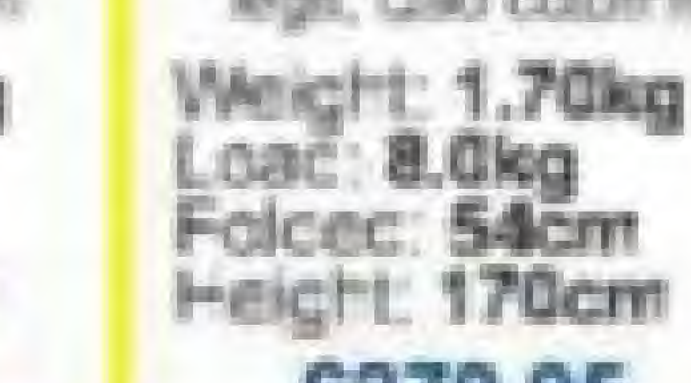
Weight: 1.70kg

Load: 8.0kg

Folce: 54cm

Height: 170cm

£279.95



MANFROTTO MONOPODS

MM294A3 Monopod

Aluminium 3-section

Weight: 0.50kg

Load: 5.0kg

Folce: 59cm

Height: 151cm

£34.95



MM294A4 Monopod

Aluminium 4-section

Weight: 0.50kg

Load: 5.0kg

Folce: 49cm

Height: 151cm

£39.95



695CX Monopod

Carbon Fibre 5-section

Weight: 0.60kg

Load: 5.0kg

Folce: 47cm

Height: 160cm

£143.95



679B Monopod

Aluminium 3-section

Weight: 0.60kg

Load: 10.0kg

Folce: 64cm

Height: 162cm

£35.95



680B Monopod

Aluminium 4-section

Weight: 0.83kg

Load: 10.0kg

Folce: 51cm

Height: 154cm

£47.95



681B Monopod

Aluminium 3-section

Weight: 0.78kg

Load: 12.0kg

Folce: 67cm

Height: 161cm

£49.95



MANFROTTO HEADS

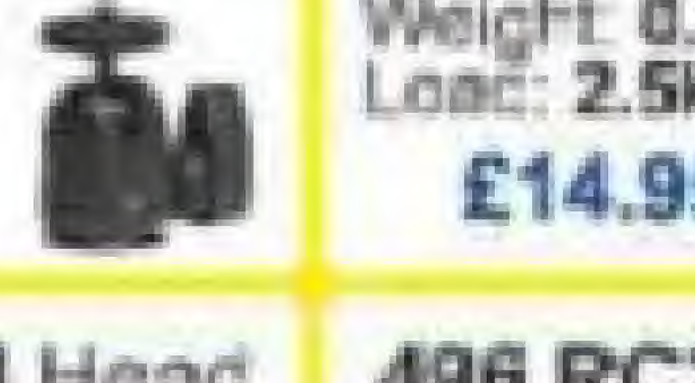
492 Ball Head

non quick-release 1/4" thread

Weight: 0.12kg

Load: 2.0kg

£31.95



234 Tilt Head

ideal for monopods

Weight: 0.27kg

Load: 2.5kg

£14.95



234RC Tilt Head

with RC2 quick release

Weight: 0.27kg

Load: 2.5kg

£26.95



494 RC2 Ball Head

with RC2 quick release

Weight: 0.32kg

Load: 4.0kg

£46.95



496 RC2 Ball Head

with RC2 quick release

Weight: 0.48kg

Load: 6.0kg

£54.95



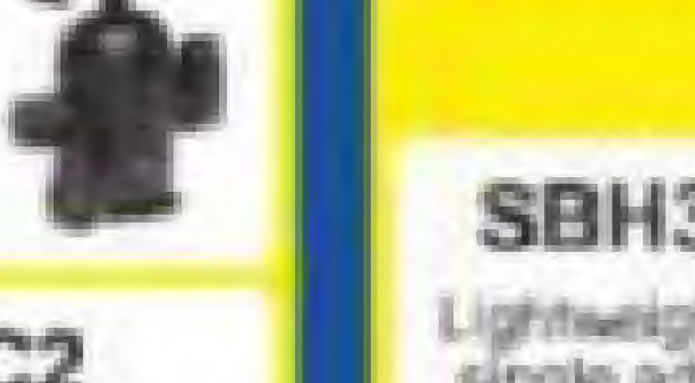
498 RC2 Ball Head

with RC2 quick release

Weight: 0.67kg

Load: 8.0kg

£84.95



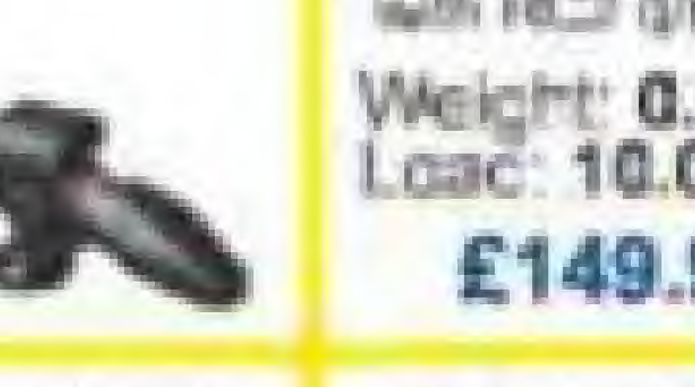
324RC2 Grip Action Ball Head

with RC2 q/r

Weight: 0.4kg

Load: 3.5kg

£99.95



NEW MH054-Q2 Magnesium Ball Head

with RC2 q/r

Weight: 0.6kg

Load: 10.0kg

£149.95



468MG RC2 Hydrostatic Ball Head

magnesium, with RC2 q/r

Weight: 0.65kg

Load: 10.0kg

£199.95



804 RC2 Pan / Tilt

with RC2 quick release

Weight: 0.79kg

Load: 4.0kg

£58.95



808 RC4 Pan / Tilt

with RC4 quick release

Weight: 1.42kg

Load: 8.0kg

£104.95



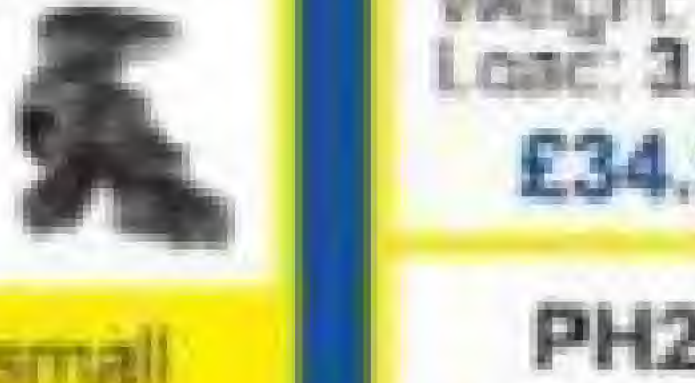
410 Geared Head

with RC4 quick release

Weight: 1.22kg

Load: 5.0kg

£149.95



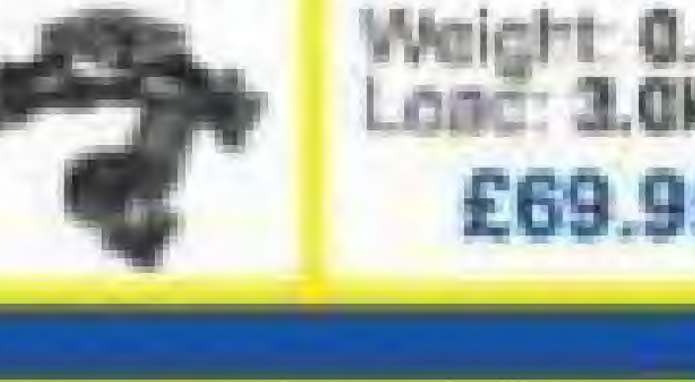
056 3D Head

non quick-release 1/4" thread

Weight: 0.79kg

Load: 3.0kg

£29.95



460MG 3D Head

magnesium, with RC2 quick release

Weight: 0.43kg

Load: 3.0kg

£69.95



This is just a small selection of the MANFROTTO range now available to try in our new showroom in Leamington Spa



The 2009 TIPA "Best Accessory" award-winning Vanguard AltaPRO tripod range is set to revolutionise the way you think about tripods!

Unlike traditional tripods, the AltaPRO's Multi-Angle-Central-Column (MACC) allows the user to position the hexagonal central column at ANY angle from 0 to 130 degrees, without removing it from the tripod, while also allowing it to rotate a full 360 degrees! The clever Instant-Swivel-Stop-and-Lock (ISSL) mechanism allows photographers to securely reposition the central column in one simple movement, in a matter of seconds. Other features include: Inceptercent height and angle adjustable legs, patented magnesium die-cast canopy, spikes and rubber feet, non-slip rubberised foam leg warmers, anti-shock column ring - true professional specification tripods!



AltaPRO 263AT Tripod

Aluminium 3-section legs, magnesium canopy, Multi-Angle-Central-Column

Weight: 2.00kg

Load: 7.0kg

Folce: 63cm

Height: 165cm

£119.99



AltaPRO 264AT Tripod

Aluminium 4-section legs, magnesium canopy, Multi-Angle-Central-Column

Weight: 2.10kg

Load: 7.0kg

Folce: 53cm

Height: 155cm

£129.99



AltaPRO 283CT Tripod

Carbon Fibre 3-section legs, magnesium canopy, Multi-Angle-Central-Column

Weight: 1.70kg

Load: 8.0kg

Folce: 64cm

Height: 170cm

£249.99



AltaPRO 284CT Tripod

Carbon Fibre 4-section legs, magnesium canopy, Multi-Angle-Central-Column

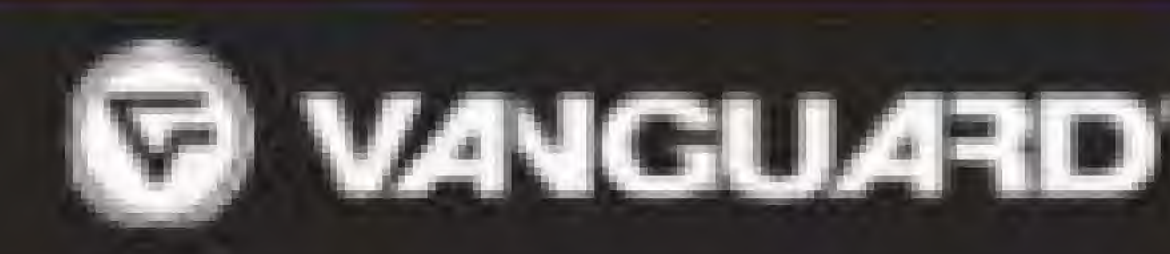
Weight: 1.80kg

Load: 8.0kg

Folce: 53cm

Height: 160cm

£269.99



Package Deals

Alta+ 203AP

(Alta+ 203 Tripod & PH12 Head)

£79.99

Alta+ 263AP

(Alta+ 263 Tripod & PH32 Head)

£129.99

Alta+ 204AP

(Alta+ 204 Tripod & PH12 Head)

£89.99

Alta+ 264AP

(Alta+ 264 Tripod & PH32 Head)

£139.99

Alta+ 233AP

(Alta+ 233 Tripod & PH22 Head)

£99.99

Alta+ 234AP

(Alta+ 234 Tripod & PH22 Head)

£109.99

Alta+ 235AP

(Alta+ 235 Tripod & PH22 Head)

£119.99

The Vanguard Alta+ range features a reversible upright centre column, magnesium canopy, and sturdy yet lightweight aluminium legs.

VANGUARD MONOPODS

AP284 Monopod

Aluminium 4-section legs

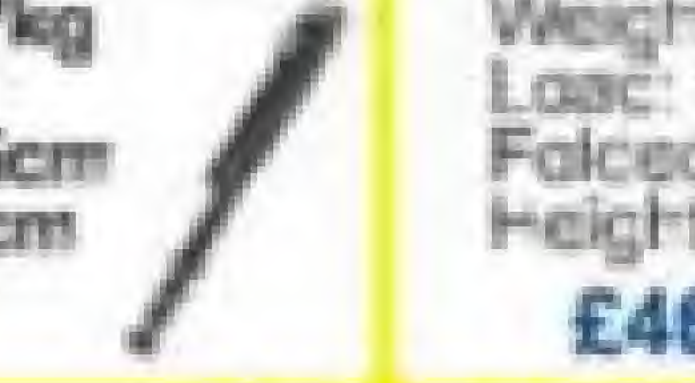
Weight: 0.57kg

Load: 8.0kg

Folce: 51.5cm

Height: 158cm

£39.99



AP324 Monopod

Aluminium 4-section legs

Weight: 0.69kg

Load: 10.0kg

Folce: 53.5cm

Height: 167cm

£46.99



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5-in-1 Reflector Kit

ONLY
£79.99

5-in-1
Reflector
also
available
separately

ONLY
£39.99



Whether
controlling light indoors or
outdoors, the Westcott 5-in-1
reflector kit is the fastest,
most affordable way to
achieve diffused or
reflective light.

The kit contains an aluminium light
stand, extendable up to 6.5' (2m), and a
double ball-jointed reflector holder arm, complete
with end clips to hold the reflector in place.

The 40" (100cm) diameter reflector consists of a
one-stop diffusion panel and removeable slip
cover with silver, gold, white, and black surfaces.



Telephone
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The new Hahnel Pro battery grips
for the Canon 7D, 5D MkII and 60D
are designed to blend perfectly
with the camera body, providing
a professional and economical
way of improving camera handling
and doubling your power source.

The grips can take either 1 or 2
LP-E6 batteries, or alternatively
use 6 AA batteries. Intelligent
power management regulates the
power output to the camera for
maximum efficiency and battery life.

Fitted with a vertical shutter release,
Hahnel Pro battery grips make
shooting with the camera in a
vertical position as comfortable as
shooting horizontally. They lower
the centre of gravity of the camera,
for easier handling of the
camera with larger lenses.

It is no surprise to find many
professional photographers
using battery grips!



**Battery Grips also
available for the
Canon 10D, 20D, 30D,
40D, 50D, 450D,
500D, 550D, 1000D,
Nikon D40, D60, D80,
D90, D200, D300,
D700 & D7000.**

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ThinkTank camera bags and accessories.
Designed by photographers, for photographers.

The Skin Set

Skin 50™: For wide angle lens with hood attached
Skin 75 Pop Down™: For telephoto lens with hood attached
Skin Double Wide™: Double sided for multiple lenses
Skin Chimp Cage™: For Digital SLR body or accessories
Skin Strobe™: For SLR flash unit



**ONLY
£118**

Save £26!

The Modular Set

Lens Changer™ 35: For zoom lens with hood attached
Lens Changer™ 50: For wide angle lens with hood attached
LC™ 75 Pop Down: For telephoto lens with hood attached
Large Lens Drop In™: For quick access to lens
Speed Changer™: Utility bag for CF cards, batteries, etc
Lightning Fast™: For SLR flash unit



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£132**

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PocketWizard

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Mini TT1 & Flex TT5

The smallest PocketWizard radios ever, the Mini TT1 and Flex TT5 are part of a new generation of PocketWizard radios, providing TTL and power control capabilities with speedlights and select studio lights. Your creativity also extends far beyond X-Sync speeds with HyperSync and FP Sync capabilities.

**ONLY
£179**



Available
for Canon or
Nikon

The Mini TT1 Transmitter locks onto the camera's hot shoe, supporting an on-camera flash with its own hot shoe while working with remote PocketWizard units. Remotes can be one or more PocketWizard Flex TT5 Transceivers connected to TTL flashes or any PocketWizard Receiver for triggering flash or remote cameras.

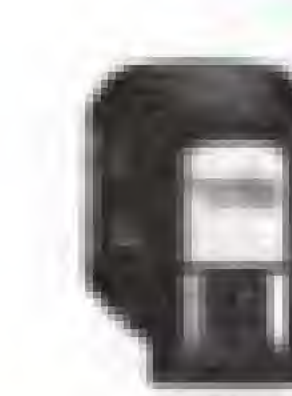


**ONLY
£199**

Easy to use; just slide in place and begin to shoot. The new PocketWizard ControlTL System interprets the complex TTL data being sent through the camera's hot shoe and digitally transmits it in a reliable radio signal. Change the exposure compensation dial on the camera, and those commands pass seamlessly through the system to your remote flash. Adjust your aperture or ISO and the system automatically corrects for those changes.

**DEAL 1
£329**

Starter Bundle



1 x
Mini TT1



1 x
Flex TT5

**DEAL 2
£499**

Professional Bundle



1 x
Mini TT1



2 x
Flex TT5

**DEAL 3
£349**

Expansion Bundle



2 x
Flex TT5

AC3 Zone Controller

Simply add the AC3 ZoneController to your on-camera Mini TT1 Transmitter or Flex TT5 Transceiver and you instantly have three zones of flash control. Whether working in TTL or Manual mode, you now have control over all your flashes directly from the camera's position.

**ONLY
£59**



**10%
OFF**



PocketWizard Cables

10% off the entire range of PocketWizard flash cables, camera cables and motor drive cables. Limited time only.

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17-85mm F4.5-5.6 IS USM	E+ £239 - £249
18-55mm F3.5-5.6 EFS	E+ £49
18-55mm F3.5-5.6 IS EFS	E+ / E++ £79 - £99
20-35mm F3.5-4.5 USM	As Seen £89
24mm F1.4 L USM	Mint £749
24mm F2.8 EF	E+ £289
24mm F3.5 L TSE	E+ £799
28-105mm F4-5.6 USM	E+ £89
28-135mm F3.5-5.6 IS USM	E+ / E++ £199 - £239
28-200mm F3.5-5.6 USM	E+ £199
28-300mm F3.5-5.6 L IS USM	E+ / Mint £1,599 - £1,699
35-70mm F3.5-4.5 A	E+ £29
35-135mm F4-5.6 IS USM	E+ £79
70-200mm F2.8 L IS USM	E+ £1,049

70-200mm F2.8 L USM	E+ £749
70-300mm F4.5-5.6 DO IS USM	E+ £629
70-300mm F4.5-5.6 L IS USM	E+ £1,049
180MM F3.5 L Macro USM	E+ / Mint £899 - £929
200mm F1.8 L USM	Exc £1,699
200mm F2.0 L IS USM	Mint £4,199
300mm F4 L IS USM	Mint £349
400mm F4 DO IS USM	E+ £3,999
Centon 500mm F8 Reflex	E+ £59
Samyany 500mm F6.3 Reflex	E+ £129
Sigma 12-24mm F4.5-5.6 EX DG HSM	Mint £389
Sigma 18-50mm F2.8 EX DC Macro	Mint £239
Sigma 18-200mm F3.5-6.3 DC OS	E+ £199
Sigma 20mm F1.8 EX DG	Mint £299
Sigma 21-35mm F3.5-4.2 AF	Unused £99
Sigma 24MM F1.8D EX DG	Mint £199
Sigma 24-60mm F2.8 EX DG	Unused £225
Sigma 28-70mm F2.8 AF	E+ / Unused £99 - £109
Sigma 28-105mm F4-5.6 UC AF	E+ / Unused £69
Sigma 28-200mm F3.5-5.6 Asph	Unused £99
Sigma 50-500mm F4-6.3 APO DG HSM	E+ £499
Sigma 55-200mm F4-5.6 DC	E+ / Unused £69
Sigma 70-210mm F2.8 APO	E+ / E++ £299
Sigma 70-210mm F3.5-4.5 APO	Unused £89
Sigma 70-210mm F4-5.6	E+ £29
Sigma 70-210mm F4-5.6 APO AF	E+ £69
Sigma 70-300mm F4-5.6 APO Macro	Unknown £109
Sigma 70-300mm F4-5.6 APO Macro Super	E+ £79
Sigma 75-300mm F4.5-5.6 APO AF	E+ £69
Sigma 100-300mm F4.5 EX APO DG	E+ £599
Sigma 120-300mm F2.8 EX HSM APO DG	E+ £1,099
Sigma 180mm F3.5 EX Macro DG HSM	Mint £399
Sigma 300mm F4 APO	E+ / Unused £199 - £259
Sigma 400mm F5.6 AF	As Seen / E+ £99
Sigma 400mm F5.6 APO AF	E+ £349
Sigma 500mm F4.5 APO EX DG HSM	E+ £2,399
Tamron 28-300mm F3.5-6.3 XR Di VC	Mint £349
Tamron 28-500mm F5.6-6.3 Di LD AF	E+ £649
Tokina 16-50mm F2.8 ATX Pro DX	Mint £499
Zeiss 25mm F2.8 Distagon ZS	E+ £549
Zeiss 50mm F1.4 ZF	E+ £429

Canon Manual

FINAE Black Body Only	Exc / E+ £199 - £299
F1 Black Body Only	E+ £179
T90 + 35-70mm	E+ £89
T90 Body Only	As Seen / E+ £69 - £89
T70 + 28mm F2.8	E+ £29
T70 Body Only	E+ £39
A1 Black Body + Winder A	E+ £79
A1 Black Body Only	Exc / E+ £59 - £79
AE1 Chrome + 50mm F1.8	E+ £69
AE1 Chrome Body Only	E+ £49 - £59
AE1P Chrome + 50mm F1.8	E+ / E++ £59 - £79
AE1P Chrome Body	E+ £59
AT1 Chrome + 50mm F1.8	E+ £59
AV1 Black Body Only	E+ £49
AV1 Chrome Body Only	E+ / E++ £49
EX Auto + 50mm F1.8	As Seen £59
EX Auto + 50mm F1.8 EX	E+ £39
FT QL Chrome + 50mm F1.8	E+ £59
FTB QL Chrome + 50mm F1.8	E+ £69
24-35mm F3.5 FD L	E+ £349
24-35mm F3.5 L B/lock	E+ / E++ £25 - £29
28mm F2.8 B/lock	As Seen / E+ £20 - £39
28mm F2.8 FD	E+ £49
28-85mm F4 FD	E+ £99 - £109
35mm F3.5 B/lock	E+ £25 - £29
35-70mm F3.5-4.5 FD	E+ / E++ £25 - £35
35-70mm F4 FD	E+ £25
50mm F1.4 FD	E+ £39
50mm F3.5 FD Macro + Tube	E+ £89 - £99
50mm F3.5 FL Macro + Tube	E+ £85
70-210mm F4 FD	As Seen / E+ £29 - £79
75-200mm F4.5 FD	Exc / E+ £29 - £49
80-200mm F4 B/lock	E+ £69
80-200mm F4 FD	E+ £89
100mm F2.8 B/lock	E+ £75
100mm F4 FD Macro	E+ / E++ £119 - £169
100mm F4 FD Macro + Tube	E+ / E++ £149 - £179
100-200mm F5.6 B/lock	E+ / E++ £39 - £45
100-200mm F5.6 FD	E+ £29
100-300mm F5.6 FL	E+ £49
100-300mm F5.6 FD	E+ / E++ £79
300mm F2.8 FD L	Exc £850
300mm F4 FD	E+ £149
300mm F5.6 B/lock	E+ £65
400mm F5.6 FD	E+ / E++ £59 - £79
400mm F4.5 B/lock	E+ £299
5A Marine 400mm F4.5 B/lock	E+ £399
2x Extender	E+ / E++ £45 - £59
2x8 Extender	E+ / E++ £35 - £59
Angle Finder A2	E+ £49
Angle Finder B	E+ £45
Eye Level Finder F	Exc £29
Speed Finder F	As Seen £65
177A Speedlite	E+ / E++ £9 - £15
188A Speedlite	E+ £15
300TL Speedlite	E+ / E++ £15
533G Speedlite	E+ / E++ £35 - £49
ML3 Macrolite	E+ / E++ £75 - £139
Autobellows + Copier	E+ £99
MA Drive Set	E+ / E++ £49
Winder A	E+ / E++ £5 - £29

EOS 1V Body Only	E+ £309 - £349
EOS IN RS Body Only	E+ £349
EOS IN + BP-E1 Grip	E+ £189
EOS IN + E1 Booster	E+ / E++ £199 - £249
EOS IN Body Only	E+ / E++ £129 - £169
EOS 1 + E1 Booster	As Seen £139
EOS 1 Body Only	E+ / E++ £100 - £179
EOS 3 Body Only	As Seen / E+ £99
EOS 30 Body + BP300 Grip	E+ £99
EOS 30 Body Only	E+ / E++ £49 - £79
EOS 30E Body Only	As Seen £39
EOS 33 + 28-90mm	E+ £89 - £109
EOS 33 Body Only	E+ £69 - £79
EOS 5 + V610 Grip	E+ / E++ £49 - £69
EOS 5 Body Only	Exc / E+ £49 - £59
EOS 5 QD Body Only	E+ / E++ £59 - £69
EOS 50 + BP50 Grip	E+ £49
EOS 50E + BP50 Grip	E+ £59 - £69
EOS 50E Body Only	E+ / E++ £39 - £59
EOS 300 + 28-90mm	E+ £49
EOS 300 Body Only	E+ / E++ £20 - £29
EOS 3000 Body Only	E+ / E++ £19 - £25
EOS 3000N Body Only	E+ £25
EOS 3000V + 28-90mm	E+ £49
EOS 300V Body Only	E+ £20 - £29
EOS 300V Body Only	E+ / E++ £29 - £39
EOS 500 + 35-80mm	E+ £35
14mm F2.8 L USM	E+ £1,000
17-85mm F4.5-5.6 IS USM	E+ £239 - £249
18-55mm F3.5-5.6 EFS	E+ £49
18-55mm F3.5-5.6 IS EFS	E+ / E++ £79 - £99
20-35mm F3.5-4.5 USM	As Seen £89
24mm F1.4 L USM	Mint £749
24mm F2.8 EF	E+ £289
24mm F3.5 L TSE	E+ £799
28-105mm F4-5.6 USM	E+ £89
28-135mm F3.5-5.6 IS USM	E+ / E++ £199 - £239
28-200mm F3.5-5.6 USM	E+ £199
28-300mm F3.5-5.6 L IS USM	E+ / Mint £1,599 - £1,699
35-70mm F3.5-4.5 A	E+ £29
35-135mm F4-5.6 IS USM	E+ £79
70-200mm F2.8 L IS USM	E+ £1,049

Contax 645 Series

35mm F3.5 Distagon	E+ £1,199
45mm F2.8 Distagon	E+ £699
45-90mm F4.5 Vario	E+ £1,599
120mm F4 APO Macro	E+ / E++ £1,099 - £1,199
140mm F2.8 Sonnar	E+ / Unused £599 - £949
210mm F4 Sonnar	E+ / Mint £649 - £699
GB73 Hood	E+ £49
GB74 Hood	E+ £45 - £59
Hasselblad-Contax 645 Adapter	Mint £45
MBF-2 Polaroid Mag	E+ £79
MSB1 Flash Bracket	Mint £179

Contax G Series

G2 Body Only	E+ £399
G1 Body Only	E+ £179
16mm F8 G + Finder	E+ £999
21mm F2.8 G + Finder	E+ £499
90mm F2.8 G	E+ / E++ £99 - £139
TLA140 Flash	E+ / Mint £39 - £59
TLA200 Flash	E+ / E++ £65 - £119

Contax SLR Series

N1 + 24-85mm	E+ / Unused £499 - £750
N1 Body Only	E+ £249
NX + 28-80mm	E+ / Unused £249 - £499
AX Body Only	Exc / E+ £179 - £299
RTS3 Body Only	E+ £399
RX Body Only	As Seen / E+ £179 - £249
S2 Body Only	E+ / Mint £450 - £499
ST Body Only	E+ £299
RTS + Winder	E+ £149
Aria Body Only	E+ / E++ £169 - £199
167MT Body Only	E+ / E++ £85 - £99
137MA Body Only	E+ £79
137MD + Grip Body Only	E+ £69
Preview Body Only	E+ / E++ £99 - £249
Yashica Dental Eye Set	Unused £179
15mm F3.5 AE	E+ £895
18mm F4 MM	E+ £449
21mm F2.8 MM	Mint £1,349
24-85mm F3.5-4.5 AF	Mint £349
25mm F2.8 MM	E+ £349 - £399
28mm F2.0 MM	E+ £649
28mm F2.8 MM	E+ / E++ £199 - £229
28-70mm F3.5-4.5 MM	E+ / Mint £199 - £279
28-80mm F3.5-5.6 AF	New £399
35mm F2.8 MM	Mint £225
35-135mm F3.3-4.5 MM	E+ £599
45mm F2.8 AE	E+ £225
50mm F1.4 AF	E+ £499
60mm F2.8 AE Macro	E+ / Mint £399 - £499
70-300mm F4-5.6 AF	E+ / Unused £399 - £799
80-200mm F4 MM	E+ / Mint £279 - £339
100mm F2.8 AE Macro	Mint £499
135mm F2 (60 Year Edition)	Unused £2,499
135mm F2.8 AE	E+ £129 - £149
135mm F2.8 MM	E+ £179 - £229
180mm F2.8 MM	E+ / E++ £329 - £449
200mm F2 MM	Mint £3,249
200mm F3.5 AE	As Seen / E+ £99 - £169
300mm F4 MM	E+ / E++ £299 - £349
Yashica 100mm F4 ML Macro	E+ £75
Schneider 28mm F2.8 PC Shift	E+ £599
TLA200 Flash	E+ / E++ £29 - £39
TLA280 Flash	E+ / Mint £79 - £99
TLA30 Flash	As Seen / E+ £20 - £39
TLA360 Flash	E+ £179 - £199
TLA430 Flash	E+ £199

Canon EOS 1D MKIII Body Only	As Seen / E+ £599 - £699
Canon EOS 1D MKII Body Only	E+ £649 - £799
Canon EOS 5D MKII Body Only	E+ / E++ £1,449 - £1,549
Canon EOS 40D Body Only	E+ £349
Canon EOS 30D Body Only	E+ £239
Canon EOS 20D Body Only	E+ / E++ £199 - £219
Canon EOS 450D Body Only	E+ £279
Canon Rebel XT Body Only	E+ £179
Canon EOS 350D + BG-E3 Grip	E+ £219
Canon EOS 350D Body Only	E+ £199
Canon EOS 300D Body Only	E+ / E++ £139
Fuji S5 Pro Body Only	Mint £549
Fuji S3 Pro Body Only (i/Red)	E+ £399
Fuji S2 Pro Body Only	E+ £159
Kodak DCS 520 Body Only	As Seen £349
Leica Digital Modular R	E+ £2,450
Nikon D3X Body Only	Mint £3,999
Nikon D2X Body Only	E+ £649
Nikon D1X Body Only	Exc / E+ £299 - £349
Nikon D1 Body Only	E+ £199
Nikon D300 Body Only	E+ £729
Nikon D100 + MB-D100 Grip	E+ £179
Nikon D80 Body Only	E+ / E++ £249 - £339
Nikon D70 Body Only	E+ / E++ £149 - £159
Olympus E1 + HLD-2 Battery Grip	E+ £249
Olympus E1 Body Only	E+ £179
Olympus E300 Body + HLD3 Grip	E+ £129
Olympus E-P2 Black Body Only	Mint £239
Olympus EP-1 + 14-42mm F3.5-5.6 ED	E+ £239
Olympus EP-1 Silver Body Only	E+ £179
Olympus E-PL1 Black + 14-42	Mint £249
Panasonic GH1 Body Only	Mint £329 - £349
Panasonic GF-1 Body Only	E+ / Unused £219 - £269
Panasonic G2 Body Only	E+ / Mint £249 - £269
Panasonic G1 Body Only	E+ £179 - £199
Pentax KX + 18-55mm	Mint £289
Pentax K100 Body + B-BG2 Grip	E+ £199
Pentax *ist DS + 18-55mm	E+ £159

Digital SLR Cameras

Canon EOS 1D MKIII Body Only	As Seen / E+ £599 - £699
Canon EOS 1D MKII Body Only	E+ £649 - £799
Canon EOS 5D MKII Body Only	E+ / E++ £1,449 - £1,549
Canon EOS 40D Body Only	E+ £349
Canon EOS 30D Body Only	E+ £239
Canon EOS 20D Body Only	E+ / E++ £199 - £219
Canon EOS 450D Body Only	E+ £279
Canon Rebel XT Body Only	E+ £179
Canon EOS 350D + BG-E3 Grip	E+ £219
Canon EOS 350D Body Only	E+ £199
Canon EOS 300D Body Only	E+ / E++ £139
Fuji S5 Pro Body Only	Mint £549
Fuji S3 Pro Body Only (i/Red)	E+ £399
Fuji S2 Pro Body Only	E+ £159
Kodak DCS 520 Body Only	As Seen £349
Leica Digital Modular R	E+ £2,450
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Nikon D2X Body Only	E+ £649
Nikon D1X Body Only	Exc / E+ £299 - £349



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105mm F2.5 AIS... E+ £149 - £169
135mm F3.5 Non AI... Exc / E+ £49 - £65
135mm F3.5 Non AI... E+ £69
180mm F2.8 AI... E++ £299
180mm F2.8 ED AIS... Unused £699
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200mm F4 AI... E+ £89
200mm F4 Non AI... E+ £79
200mm F5.6 Medical... E++ £499
300mm F4.5 AI... E+ £149
300mm F4.5 Non AI... E+ £125
500mm F8 Reflex... E++ £225
Schneider 28mm F2 ZF... Mint- £749
SB11 Speedlight... Unused £175
SB12 Speedlight... E+ £39
SB15 Speedlight... E+ £49
SB16 Speedlight... E++ £75 - £95
SB17 Speedlight... E+ £35
SB18 Speedlight... E+ / Unused £10 - £30
SB20 Speedlight... E++ £39 - £49
SB21B Ringflash... E+ £179
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T6-2x Rear Converter... E++ £99
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Pentax Manual

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ME-Super Chrome Body Only... E+ / E++ £39 - £59
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Program A Body Only... E+ £59 - £69
P50 + 28-80mm... E+ £49
P30T Body Only... E+ £39
P30N + 28-80mm... E+ £59
P30M Body Only... E+ £35
P30 + 28-80mm... E+ £59
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A3 Body Only... E+ / E++ £49
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24-35mm F3.5 SMC M... E+ £149
24-50mm F3.5-4.5 SMC M... E++ £125
24-50mm F4 SMC A... E+ £139
28-50mm F3.5-4.5 SMC M... E++ £75
28-80mm F3.5-4.5 SMC A... E+ £49
35-70mm F2.8-3.5 SMC A... E+ £89
35-70mm F3.5-4.5 SMC A... E+ £59
40-80mm F2.8-4 SMC M... E+ £39
50mm F1.4 SMC A... E+ £149
50mm F1.7 SMC A... E+ £79
50mm F1.7 SMC M... E+ £35
50mm F2 SMC A... E++ £39
50mm F4 SMC M Macro... E+ £149
100mm F2.8 SMC M... E+ £99 - £99
135mm F3.5 SMC M... E+ / E++ £25 - £39
300mm F4 SMC A*... E+ £399
300mm F4 SMC PK... E+ / E++ £195
AF200S Flash... E+ / Mint- £9 - £19
AF200Sa Flash... E+ / E++ £20 - £25
AF200T Flash... E+ £15
AF220T Flash... E++ £29
AF240Z Flash... E+ £35
AF260SA Flash... E++ £15 - £29
AF280T Flash... E++ £45 - £49
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OM4 Black Body Only... Exc / E+ £129
OM2SP Black + 50mm F1.8... E+ £119
OM2SP Black Body Only... E+ £109 - £119
OM2N Black + 50mm F1.8... E+ £89
OM2N Black Body Only... As Seen / E+ £49 - £79
OM2N Chrome + 50mm F1.8... E+ £79 - £89
OM2N Chrome Body Only... Exc / E+ £59 - £79
OM1N Chrome Body Only... As Seen / E+ £65 - £79
OM1 Chrome Body Only... E+ £69
OM40 Black + 50mm F1.8... E+ £79
OM40 Black Body Only... Exc / E+ £49 - £79
OM10 Chrome + 50mm F1.8... E+ / E++ £39 - £69
OM10 Chrome Body + M/Adapter... E+ £39
OM10 Chrome Body Only... E+ / E++ £39
OM101 + 50mm + 35-70mm + 70-210mm... As Seen £99
21mm F3.5 Zuiko... E+ £229 - £299
24mm F2.8 Zuiko... E+ £99
28mm F2.0 Zuiko... E+ £139
28mm F3.5 Zuiko... E+ £49
28-48mm F4 Zuiko... E+ £85
35mm F2.8 Zuiko Shift... E+ £249
35-70mm F3.5-4.5 Zuiko... E+ / E++ £39 - £95
35-70mm F3.5-4.8 Zuiko... E+ £39
35-70mm F3.6 Zuiko... E+ £139
35-70mm F4 Zuiko... Exc / E++ £29 - £49
35-105mm F3.5-4.5 Zuiko... E+ / E++ £89 - £99
50mm F2 Macro Zuiko... E+ / E++ £329 - £399
50mm F3.5 Macro Zuiko... E+ £119
50-250mm F5 Zuiko... E++ £199 - £349
75-150mm F4 Zuiko... As Seen / E+ £15 - £59
80mm F4 Auto Macro Zuiko... E+ £225
80mm F4 Macro Zuiko... E+ / E++ £149 - £199
85-250mm F5 Zuiko... E+ £129
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135mm F3.5 Zuiko... E+ £39
135mm F4.5 Macro Zuiko... E+ / E++ £119 - £139
135mm F4.5 Zuiko Macro... E+ £249
180mm F2.8 Zuiko... E+ £349
300mm F4.5 Zuiko... E+ £99
400mm F6.3 Zuiko... E++ / Mint- £599
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T18 Flash... E+ £15
T20 Flash... E+ / E++ £9 - £25
T28 Flash Head... As Seen £49
T32 Flash... E+ / E++ £15 - £55
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OM2SP Black Body Only... E+ £109 - £119
OM2N Black + 50mm F1.8... E+ £89
OM2N Black Body Only... As Seen / E+ £49 - £79
OM2N Chrome + 50mm F1.8... E+ £79 - £89
OM2N Chrome Body Only... Exc / E+ £59 - £79
OM1N Chrome Body Only... As Seen / E+ £65 - £79
OM1 Chrome Body Only... E+ £69
OM40 Black + 50mm F1.8... E+ £79
OM40 Black Body Only... Exc / E+ £49 - £79
OM10 Chrome + 50mm F1.8... E+ / E++ £39 - £69
OM10 Chrome Body + M/Adapter... E+ £39
OM10 Chrome Body Only... E+ / E++ £39
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24mm F2.8 Zuiko... E+ £99
28mm F2.0 Zuiko... E+ £139
28mm F3.5 Zuiko... E+ £49
28-48mm F4 Zuiko... E+ £85
35mm F2.8 Zuiko Shift... E+ £249
35-70mm F3.5-4.5 Zuiko... E+ / E++ £39 - £95
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120mm F5.6 S Planar... Exc £249
150mm F4 L Shutter... E+ £399 - £799
150mm F4 Sonnar... E+ £249
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3-section carbon fibre tripod that is lightweight, has great rigidity combined with professional features such as the patented Q90° center column system for quick vertical-horizontal movements, an integrated leveling bubble on the magnesium top plate, 100% carbon fiber tubes (including the center column) & magnesium die castings. Closed length: 58cm. Max height: 146cm. Max height centre column down: 122cm. Min height: 8cm. Load capacity: 5 kg. Weight: 1.3kg.

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A small, lightweight (2oz) portable camera tripod, injection moulded from fiberglass reinforced nylon with aluminum threaded components. Features sturdy fold out legs, a unique ball and socket camera mount assembly, and a strong Velcro strap for securing to tree limbs, railings, pack frames, or other similar objects. Folds to a compact 4 inch length that fits easily into a pocket. Designed for use with compact 35mm cameras, video lights etc.

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CLAIM £35

i1Display Pro (before cashback) **£169.95**

X-Rite ColorMunki Display

Supports all displays, including wide gamut monitors, and is packed with new features and is incredibly easy to use, through an intuitive wizard driven interface, offering 'easy' and 'advanced' modes, with simple one click presets for total control and usability. Boasts an ultra-modern design and delivers monitor and projector profiling within a sleek, compact and fully integrated device.

CLAIM £18

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Trek-Tech Trekpod Go Pro

Monopod/tripod/hiking staff multi-tool which into its included travel case and fits in a carry-on bag. It also telescopes 4" shorter than the TrekPod II in the monopod/hiking staff mode, has "soft touch" rubber locking nuts, and features new MagMount PRO quick release ball head system. Minimum height: 22in.

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Trek-Tech Go Pro **SAVE £41 £99.90**

Includes the following accessory kit:
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"TPod (Table Tripod) includes small ball & socket head "Spare plates (heavy duty with tooth grip for camera and smooth grip for flash) "Tightening wrench "OptiMount Clamp "Adapter for use with tripod legs (makes low level mini tripod)

Delkin Fat Gecko Mount

The Fat Gecko suction cup mount allows users to secure cameras to motorcycles, cars, trucks, airplanes, or any other smooth surface. The blend of rugged design and ease of use makes it the optimal choice for use in all motorsports. Fat Gecko's suction cups are so strong they can hold an eight pound camera and the double knuckle design and 2" extension tube allow for 360° tilt, 360° turn & 360° rotation for all the best filming angles in any activity.

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Blue Crane Training DVDs

In order to master your camera all you need are these training DVDs and about two hours. You will gain the confidence and knowledge to create the images you desire. All topics are arranged in chapters, so you can move at your own pace and easily go back to revise. Versions available for most makes and models of DSLR - ring or see web for titles.

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Interfit EXD200 Kit (INT119)

Offers the user more flexible digital output & controls. It is lightweight and contemporary in design aimed for the modern photographer. With user changeable flash tubes and low sync voltage this unit is the ideal choice for the digital home user. This kit offers outstanding features at a affordable price. The INT119 kit includes: 2 heads, 2 stands, 60x60cm softbox, Translucent white umbrella, Power cables, Cords, Instructions and All-in-one carry-bag Uses INT515 bulbs.

MORRIS Save you £104

EXD200 Kit INT119 **SAVE £104 £289.95**
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Interfit Super Coolite 6 Kit

Has been developed from the ground up, with new fixings for the high contrast reflector and a simple to build octobox. In addition to the high contrast reflector and octobox the SC6 features a new grab handle on the rear panel for ease of tilting the unit up and down. The new rear panel also houses the six individual illuminated switches allowing you to instantly see which of the powerful 32 watt lamps are on or off. These units offer a convenient yet economical method of modern studio lighting, suitable for use with conventional still, digital or video cameras. They provide a soft uniform diffused light.

MORRIS Save you £44

Super Coolite 6 INT214 **SAVE £44 £395.99**

Interfit 5in1 Reflector (INT273)

42in/107cm reflector with arm and stand kit is the ideal way to hold the 5-in-1 reflector in place. The versatile swivel joint allows positioning at almost any angle. The universal base allows a secure connection to the supplied Interfit Lighting Stand.

MORRIS Save you £72.95

5in1 Reflector INT273 **£72.95**

Hama Wireless Remote

Has a serial release and time exposure with a range of 30 metres, which will travel through walls. Installation is a breeze with the "remote" input. The Hama wireless remote control features a two-stage release key, which is autofocus, and release. You press the release for 3 seconds for the time exposure.

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Kood Square Filter System

A range of the most popular filters are in stock, including graduated in blue, grey, tobacco and sunset. We also keep neutral density x8, circular polariser and strong diffuser filters alongside holders and adapter rings. All filters are compatible with the Colcin 'P' system, some sample prices below.

Kood Graduated Filters Each **£9.95**
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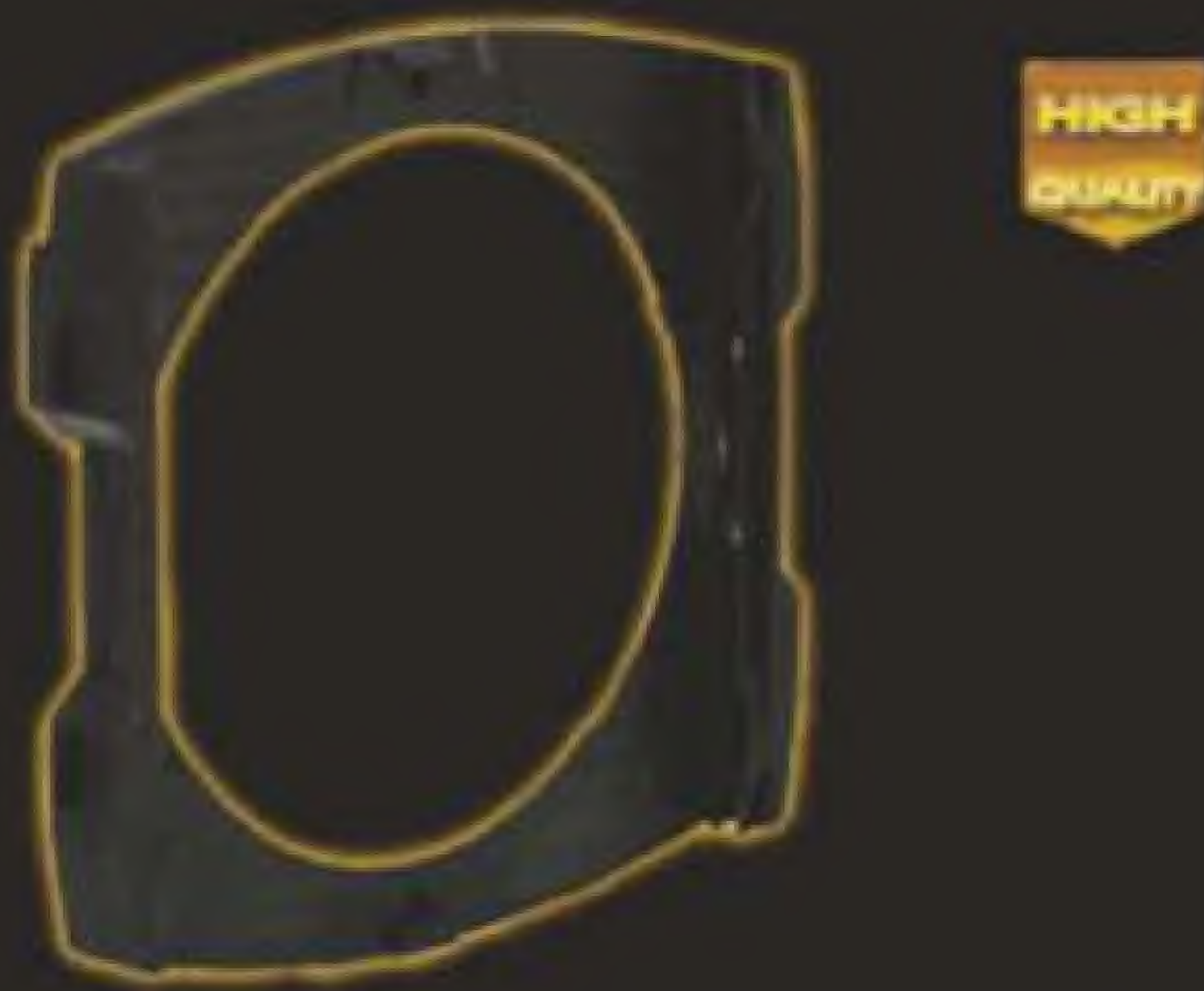
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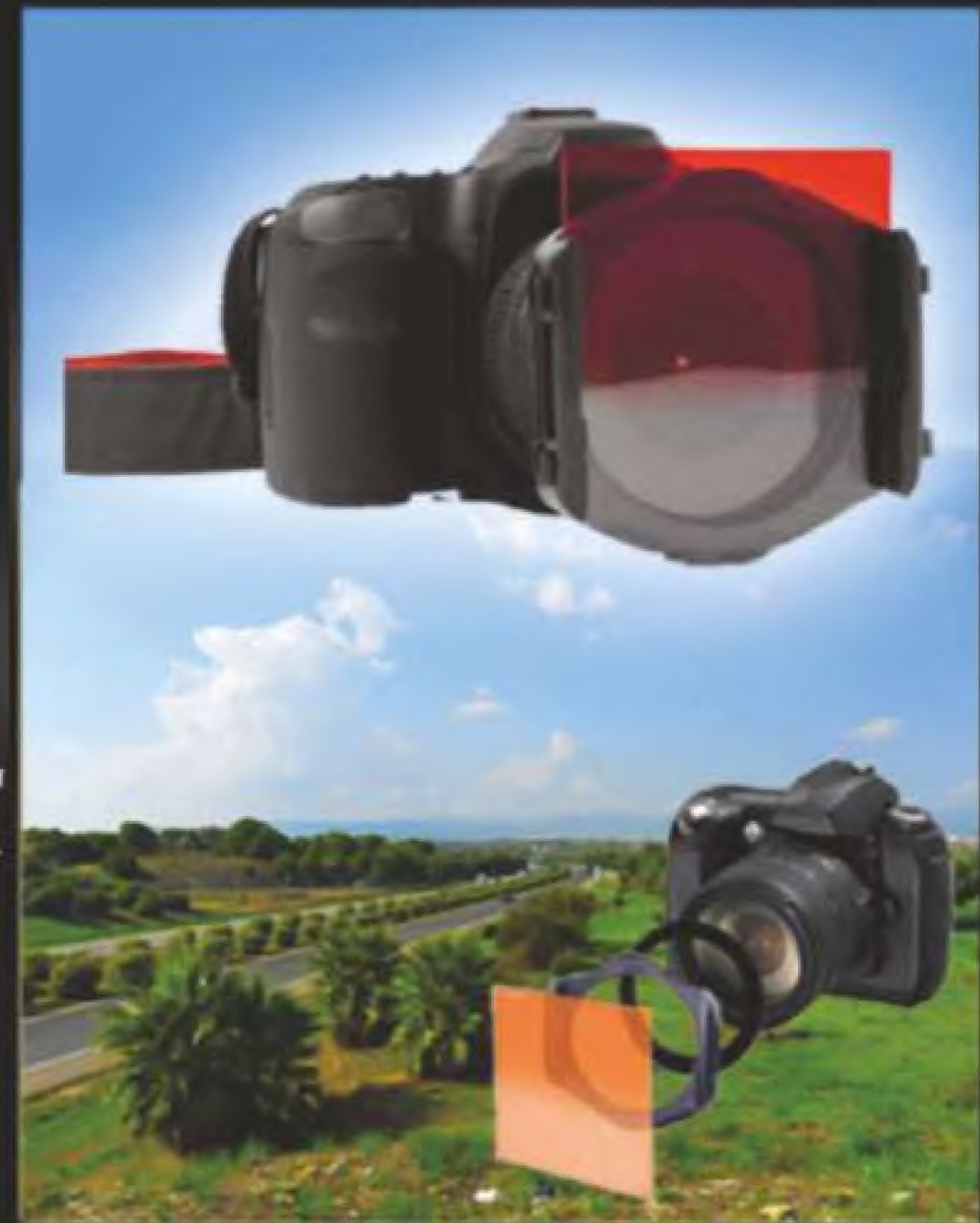
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Ricoh PX



Ricoh announces a new rugged camera with a 16-megapixel CCD sensor and Ricoh's Smooth Imaging Engine IV doing the hard work. Dust, shock and waterproof. It sports a 2.7in, 230k-dot LCD screen which is scratch-resistant and anti-reflective.

The lens is a 28-140mm (equivalent) 1/3.9-5.4 zoom with a sensor-shift anti-shake mechanism. Ricoh PX is waterproof down to a depth of 3 metres for up to 60 minutes and can also withstand being dropped from a height of up to 1.5 metres.

Settings can be optimized for even the most difficult subjects by one press of the Premium button, the camera displays easy to understand explanations to guide users to the scene they want. Up to five Premium shot modes can be programmed in for easy recall. For low light shooting, the camera offers a handheld night scene mode with four-pixel interpolation, raising sensitivity while reducing noise, keeping blur to a minimum for beautiful shots of night scenery.

Support for X2-series Eye-Fi SD memory cards with a built-in wireless LAN feature is included, that can automatically upload photos to a computer or photo-sharing service.

Shoot HD movies with a frame size of 1280 x 720 pixels. An HDMI cable (available separately) can be used to connect the camera to an HDTV for high-quality display of movies and photos.



The optional non-slip protective jacket, which helps protect against bumps and scratches, is available in five colors. Enjoy mixing and matching colors with the camera body.



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21st -24th - Northumberland and Borders

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25th - 27th - Snowdonia

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December

2nd - 5th - Lake District High Level Mountain Workshop

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January 2012

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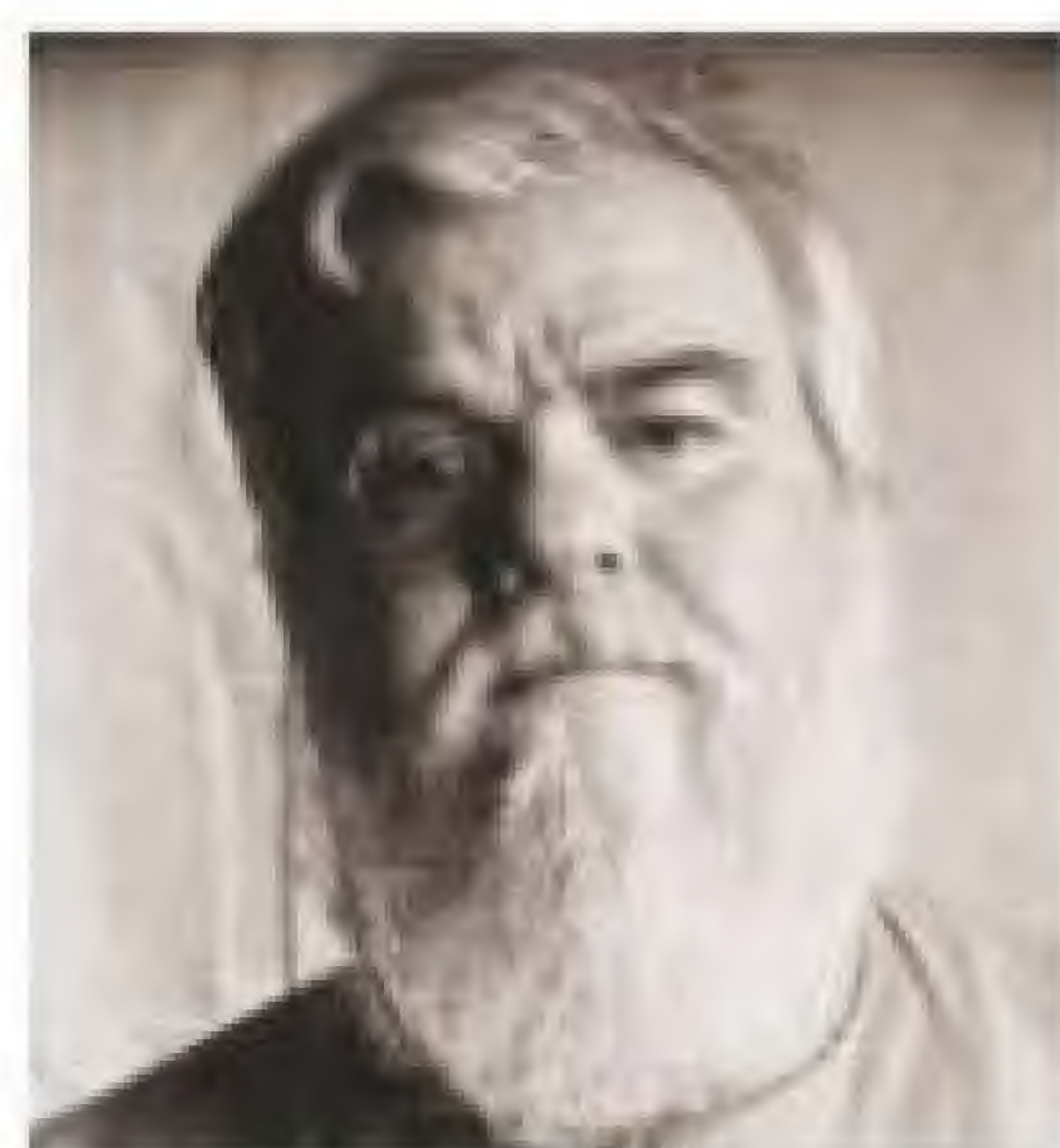
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ROGER HICKS

Many of us fantasize about owning our dream camera or becoming a professional photographer, but what would life be like if those dreams came true?

SIGMUND Freud's *The Interpretation of Dreams* was first published in 1899 and has been praised and reviled in roughly equal measure ever since. To me, the idea of asking someone else to tell you the meaning of your dreams is strange, self-indulgent and pointless, but trying to interpret your own dreams is another matter entirely.

This is true both of real dreams (the sort you have at night) and of daydreams, fantasies and ambitions, the sort where people say, 'Follow your dream.' The tools you need for thinking about both are surprisingly similar, and completely

non-Freudian. You need to analyse what the dream is; how you feel (or felt) about it in the dream; and how you feel about it when you start applying rational thought to both the content of the dream and your own unexamined reactions to it.

Let's begin with the daydreams, fantasies and ambitions. Many photographers speak of their 'dream camera' or even of a 'dream outfit', while others talk of how it is their 'dream' to become a professional photographer. The crossover is clear between the night-time dream, where we can fly, or drive a motorcar that then turns into a motorcycle, which we later put in our pocket, and the daydream where we pick up the perfect camera, take the perfect picture, and are fêted by editors, gallery owners and critics. Neither has a great deal to do with reality.

This is why it is so useful to imagine, for a moment, that your daydreams have come true. Let's take a simple example. You can afford any camera in the world that you want. Indeed, you can afford to have it customised. Now ask yourself, what is it going to do for your photography?

The most immediate and obvious answer is that it is not going to come with an automatic increase in your photographic talent. You will still be the same photographer. At best, you will have a camera that better allows you to realise your vision. But how is it going to do that?

It may be that it delivers better image quality, but at that point you have to ask yourself how much your photography depends on image quality. It may be that it is less obtrusive, but how much are you projecting your own shyness, or even clumsiness, onto your

camera? The daydream of the perfect camera has already provided one half of a thought experiment and rational thought can supply the other half. You can no doubt think of further questions for yourself.

The same sort of rigorous fantasising, if such a thing can be said to exist, can be applied to earning a living as a photographer. If your dream is reportage, remember that you can't always do it from five-star hotels. You may, at times, have to sleep on the floor of a verminous schoolroom, or do without sleep

altogether, or explain yourself to more or less truculent secret policemen, or even get shot at. If it's fashion or advertising, how well do you get on with people with enormous egos and a sometimes tenuous grasp on the sort of reality that is perceived by the rest of the world? Come to that, how good are you at lighting, or directing models? In this context, 'living the dream' becomes 'dreaming the life'. Imagine that you really have succeeded at

everything; imagine what life must be like at the top; and then reflect that, for example, Terence Donovan, a brilliant and successful photographer and an extremely nice person, hanged himself.

Switching to night-time dreams, their relevance to photography may seem slender, but yet, I suggest, attempting to analyse them may tell you as much about yourself and your creativity as the 'rigorous fantasising' described above. It does not matter that the content of the dream was utterly fantastical: what matters is your reaction to it, both in the dream and once you are awake. When you were asleep, were you fascinated, frightened, excited, happy or angry? And now that you are awake, how do you feel? Does your waking self have the same reactions as your sleeping self?

Most especially, what do you remember *visually* about the dream? And how, if at all, could you recreate that visual experience, even if only partially? What memories do your dream images evoke now that you are awake? Or indeed, what fantasies? Do not make the mistake of assuming that you dream of things that are important to you, but equally, do not make the mistake of throwing away huge realms of experience that are denied you in the waking world, but available for nothing while you sleep. **AP**

'You can afford any camera in the world that you want. Indeed, you can afford to have it customised. Now ask yourself, what is it going to do for your photography?'

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

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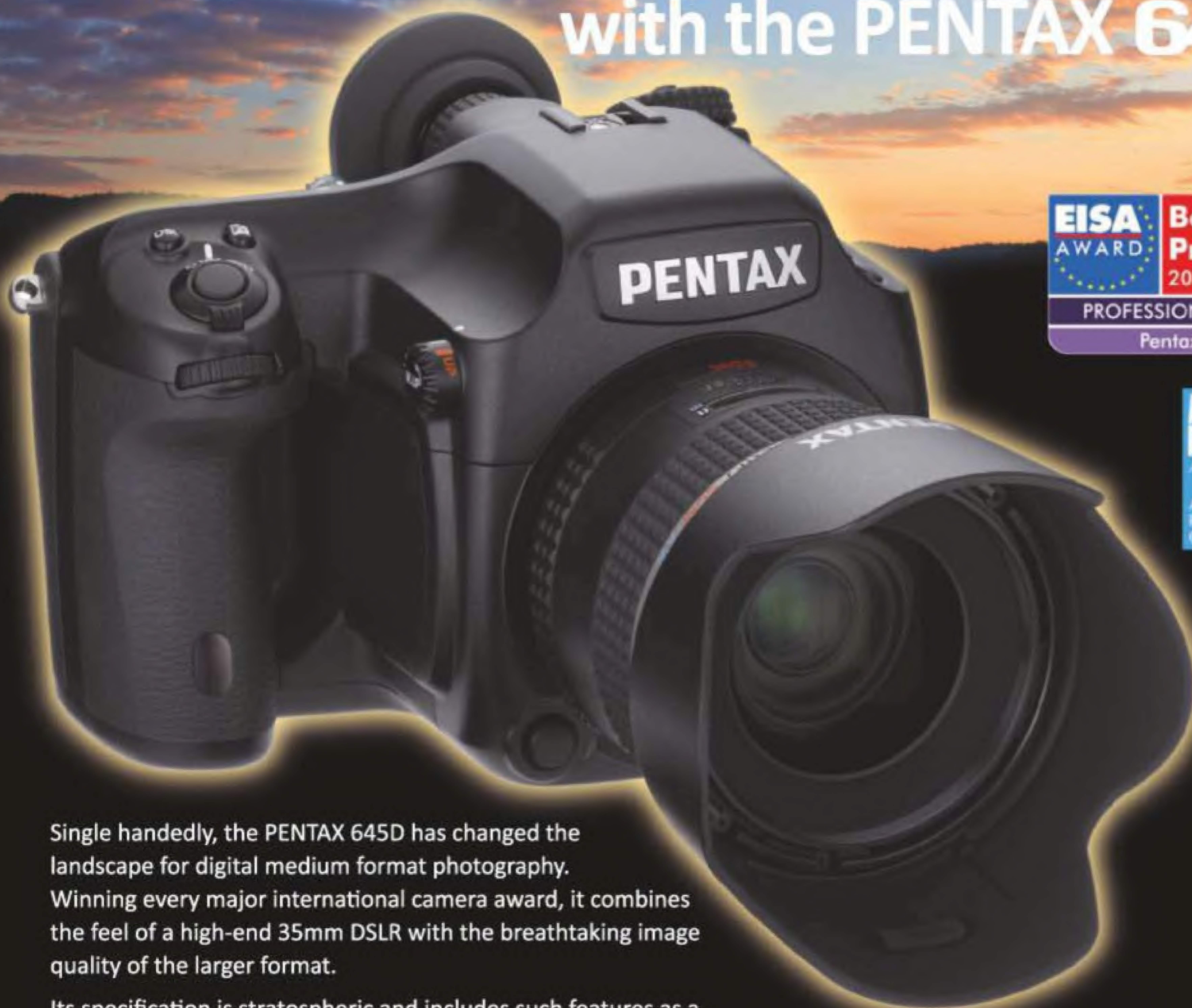
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